

ROGERS, JON  
(Groups with Lincoln)

DRAWING 2-3

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SCULPTORS - R  
(Statuettes)



# Statues of Abraham Lincoln

John Rogers  
Groups with Lincoln

Excerpts from newspapers and other  
sources

From the files of the  
Lincoln Financial Foundation Collection





ROGERS -- "THE COUNCIL OF WAR"

It was the aim of John Rogers, the sculptor of "The Council of War" and eighty-six other studies depicting phases of American Life, to bring to the masses an appreciation of American art. Born in Salem, Mass., in 1829 and catering to the lovers of Victorian art, his miniature statuettes adorned approximately 100,000 living rooms between the years 1860 and 1900. His sculpture was then considered as decorative as Currier & Ives prints. Today, Rogers is gradually being recognized as one of America's greatest artists.

Even Abraham Lincoln was familiar with Roger's work, having received from the sculptor a war group called "The Wounded Scout" which depicts a wounded soldier being sustained by a civilian in a swamp. In Lincoln's letter of acknowledgment, written on June 13, 1864, he made the following comment:

"I cannot pretend to be a judge in such matters; but the Statuette group 'Wounded Scout' -- 'Friend in the swamp', which you did me the honor to present, is very pretty and suggestive, and, I should think, excellent as a piece of art."


No longer are Rogers groups to be found on curiously carved "what nots" in stuffy Victorian living rooms, however. A few museums have preserved his original studies, and all Lincoln collectors have either acquired or hope to acquire "The Council of War."

This group portrays Lincoln the Commander-in-Chief seated in a chair studying a war map, while Secretary of War Stanton and Grant, the highest ranking general, discuss the strategy of a future campaign. This study was not produced until after Lincoln's death and it bears the following inscription:

John Rogers

New York

Patented March 31, 1868



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444

The Journal of War

George by John Rogers

Given by the New York Historical Society



War Department  
Washington City.

May 15<sup>th</sup> 1865

Dear Sir:

I have been delayed by matters requiring attention, in acknowledging your note and expressing kindness in sending me your statue the group "The Council of War". I thank you very cordially and am highly gratified with the genius and artistic skill you have displayed. Like all works of high merit it grows upon the observer.

I think you were especially fortunate in your execution of the figure of President Lincoln. In form and feature it surpasses any effort to embody the expression of that great man which I have seen. The whole group is very natural, and the work, like others from the same hand, well represents interesting incidents of the time. Wishing you prosperity and success, it will give me pleasure to render you any service in my power.

Very truly yours,

Edwin M. Stanton

John Rogers, Esq.  
New York





# AMERICAN PHRENOLOGICAL JOURNAL AND LIFE ILLUSTRATED.



SAMUEL R. WELLS, EDITOR.]

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## The Journal.

Man, know thyself. All wisdom centers there;  
To none man seems ignoble, but to man.—Young.

### JOHN ROGERS, THE SCULPTOR.

MR. ROGERS is of medium height, and possessed of a pleasing face rather than a east of countenance which one would denominate artistic. The mental and motive temperaments are well marked in the portrait, and contribute to that activity, energy, and vivacity for which he is distinguished. The head is well built up in the crown, indicating much strength of character in the way of ambition and persistence. We would not call him a forward or pretentious man, but rather mild and forbearing, his well-developed Benevolence and moderate Self-Esteem conducing to the latter qualities. The features are quite regular, and evince much harmony or balance of mind. The artistic and mechanical faculties are evi-



PORTRAIT OF JOHN ROGERS, THE SCULPTOR.

dently large, while the rather heavy and depressed brows show those organs large which deal with the properties of matter. He is a superior judge of proportion and weight, and methodical in his arrangements, while, at the same time, his reasoning faculties appear to be large enough to give him a disposition to reflect on the origin and nature of subjects. He is probably more the thinker than the talker, and finds in his art the most effective medium for expressing his sentiments. He possesses an intuitive judgment of unusual delicacy, and a remarkable facility in the appreciation of character. Observe how high the forehead, and how well marked the angle in its superior portion! He is refined and del-

icate by nature; upright and dignified in bearing, and full of activity.

Go where we may, in this country or Europe, if we visit any collection of artistic matters, we shall find among those works most highly esteemed little groups in plaster which illustrate strikingly scenes and incidents in American political and social life. So thoroughly national are these representations, that none but a born Yankee could have designed them. Need we to do more than mention the names of a few of these groups, viz.: "The Checker Players," "The Town Pump," "Country Post-Office," the "Wounded Scout," to suggest their authorship?

John Rogers is a descendant, on the paternal side, of an old New England family, no member of which is recorded to have exhibited any special artistic disposition, but who in other respects exhibited the characteristic energy and



thrift of New Englanders. He was born at Salem, Mass., on the 30th of October, 1829, and after receiving a good common school education was placed as a clerk in a Boston store. He remained in that connection but two years, finding the measurement of cloth and cotton quite un congenial to that of his tastes and leanings.

In early boyhood a strong fondness for drawing and painting had shown itself, and though parents and friends sought to discourage and root up the artistic germ within his soul, he was not to be more than temporarily diverted from cherishing it. An opportunity offered him to join the engineers at work on the Cochituate water works was accepted. Here his aptitude for draughting was exercised with the most encouraging success. But his enthusiasm was too earnest for his physical endurance; his eyes were impaired, and to avoid their serious injury he gave up his confining employment. A voyage to Spain and back for the benefit of his health was made; and soon after his return, in 1848, we find him at the bench of a machine shop in Manchester, N. H., learning the trade of a machinist. For seven years he labored in the different departments of his shop; but in the mean time he by no means forgot his old artistic yearnings. He was compelled to work fourteen hours a day, yet he found time to pursue his studies in modeling figures in clay, a direction which had been given his esthetic talent by accidentally seeing, while in Boston, soon after he had returned from Spain, a young man engaged in shaping some plaster into ornamental designs. As he became more and more skillful in modeling, his duties in the machine-shop became more and more irksome; but as his friends were not willing to assist him in his hopes, he was obliged to keep at the machinery.

In 1856 he took charge of a railroad shop at Hannibal, Missouri. The financial crisis of 1857, however, caused a suspension of work and threw him out of employment. Having some means at command, he determined then to visit Paris and Rome, and reap what advantage he could in the study of classic art. Accordingly he spent eight months in France and Italy, but without the success he had hoped for: the works of the old masters awakened but little enthusiasm. His taste and genius seemed to be peculiarly his own, and not sufficiently in accord with classicism to find encouragement therein.

Mr. Rogers returned from his artistic survey in Europe with feelings somewhat depressed. He found employment in the office of the city surveyor of Chicago, and in a short time won the favor of his principal by his skill and industry. A few months after his establishment in Chicago he made a venture in the artistic line by placing at the disposal of a fair, gotten up in the interest of some charitable object, a group of "cheeker players" which he had carefully modeled. This work at once drew public attention, and was highly applauded by

newspaper critics for its characteristic expression and faithfulness to nature.

The work which brought him into successful notoriety, and encouraged him to think that he could depend on art for support as well as reputation, is the "Slave Auction," which he modeled in Chicago, and afterward brought to New York for exhibition in 1859. This group took hold of popular sentiment at once, and his talent for designing and modeling was generally acknowledged to be of a high order. He took an office or studio in New York, and zealously went to work. Orders came in freely for his designs, so that he found it necessary to reproduce his groups by the best mechanical aids he could find or invent.

To the "Cheeker Players" and "Slave Auction" he soon added the "Village Schoolmaster," the "Town Pump," the "Picket Guard," "Camp Fire," "Sharpshooters," "Union Refugees," and "Country Post-Office." The effective manner in which Mr. Rogers hit off character in these groups—a veritable rendering into sculpture the detail of the canvas—commanded attention everywhere, and the low price at which the groups were furnished to the public—about three dollars—won for him the appreciation of all classes.

His incidents of the civil war are admirable examples of truthful expression; and in the selection of subjects he has shown unwonted tact as well as fertility of judgment. The "Home Guard," "Bushwhacker," "Returned Volunteer," "Taking the Oath, and Drawing Rations," "Mail Day," "Wounded Scout," "One More Shot," must long remain in favor; the "Wounded Scout," "Taking the Oath, and Drawing Rations" being, perhaps, of those enumerated, the most highly esteemed for their touching thought, silent eloquence, and merit as works of art.

"Taking the Oath, and Drawing Rations," perhaps the most popular of Mr. Rogers' works, represents a Southern lady, with her little boy, compelled by hunger to take the oath of allegiance, which she does with manifest reluctance and an inward protest. A young negro, a little to one side, resting on a barrel, is watching the proceedings while he waits to have his mistress' basket filled. The different expression on the face of each member of the group is an interesting study. The lady shows distinctly the struggle she is experiencing between pride and necessity; the officer, holding the Book with lifted cap, shows his dignified realization of duty and hearty sympathy for the distressed woman; while the boy seems especially interested in the provisions which he expects soon to have a large share in.

The "Fairy's Whisper" is a graceful design, representing the form of a fairy rising out of fern leaves, with her tiny mouth at the ear of a boy who is leaning over in listening surprise and pleasure.

Among Mr. Rogers' later designs are the "Charity Patient," the "Council of War," "Uncle Ned's School," the "Courtship in Sleepy Hollow," the "School Examination."

A descriptive glance at two or three of these may not be uninteresting. The "Council of War" represents Mr. Lincoln, General Grant, and Secretary Stanton in close conference. "General Grant has just explained a plan of operations to Mr. Lincoln, who is examining the chart, and is looking over at Secretary Stanton, who stands behind Mr. Lincoln, evidently desirous to secure his co-operation. The character of each is presented with striking truthfulness. Mr. Lincoln, with his open, kindly, intelligent face, length of limb, and awkward disposal of his right foot; General Grant, honest and determined in expression; and Secretary Stanton, with the air of one determined to fight to the bitter end any scheme which he might think prejudicial to the cause, are here brought together in a work worthy to prove a lasting memorial of them all."

The "Courtship in Sleepy Hollow" is full of the humor of Irving's sketch. Ichabod Crane is in the midst of a killing avowal of his passion, and offering a bouquet to the charmer of his heart. Katrina receives his addresses with a mischievous smile, one hand stroking her pet cat, the other taking the flowers.

The chief feature which is stamped upon every production of Mr. Rogers is its distinctive nationality. The spirit of the age has animated him; and he can not be said to owe ought to foreign schools besides his well-known distaste for the emulation of classic style so prevalent among artists. A steady industry, the practical mastery of three mechanical trades, and genuine art talent have made him a successful and honored man.

BEAUTIFUL HANDS.—Two charming women were discussing one day what it is which constitutes beauty in the hand. They differed in opinion as much as the shape of the beautiful member whose merits they were discussing. A gentleman friend presented himself, and by common consent the question was referred to him. It was a delicate matter. He thought of Paris and the three goddesses. Glancing from one to the other of the beautiful white hands presented for his examination, he replied at last, "I will give it up; the question is too hard for me. But ask the poor, and they will tell you the most beautiful hand in the world is the hand that gives."

[A very pretty sentiment; but we beg to give it not the European phrase, where a moneyed aristocracy and pauperism go together, and where begging is an art,—a profession followed by millions, from the cradle to the grave. We in America should say: The most beautiful hand is that which leads one in the way to *help himself* rather than takes away his manliness by making him the recipient of easily given alms. Let us, in this land of liberty and equal rights, encourage the sentiment of self-reliance and of manly independence rather than that of *mendicancy* which is inseparable from the bondage of class privilege and aristocratic government.]





**"THE COUNCIL OF WAR." Price, \$20.00.**

Also, other Designs, varying in Price from \$10.00 to \$25.00.

These groups are packed without extra charge, to go with safety to any part of the world. If intended for Wedding Presents, they will be forwarded promptly, as directed. Illustrated catalogue of groups and pedestals (in ebonized wood) can be had on application, or will be mailed by inclosing Ten Cents to

**JOHN ROGERS,**

**860 Broadway, Corner 17th St. New-York.**



Born in 1829, Rogers shot to sudden fame at the age of thirty. He had decided to become a draftsman when Fate, as so often happens, determined otherwise. The turning-point of his life was a charity-fair held in Chicago in 1859. The young draftsman, who didn't take his hobby of clay-modelling very seriously, presented the ladies' committee with a study he called "The Checker Players". Ruffled off, it brought the ladies \$75 and Rogers an overnight reputation. "All the papers had a paragraph about it," wrote the budding artist excitedly. He quit his job and left for New York, where his next effort—"The Slave Mart"—met with an even more dazzling reception. By the outbreak of the Civil War, he had perfected the technique that was to result in the first true American sculpture.

Rogers' peculiar talent was for figurines—20" to 24" high—though he also turned out statuary of heroic proportions. These he formed in clay, from which plaster-casts were taken. In his own words, he "published" his works in editions whose size depended upon their popularity. Usually, a dozen to a hundred were issued, although in some cases—notably his "Coming to the Parson"—the several-thousand mark was reached. This method accounts for the scarcity of many of his pieces. Another factor was the destruction of a large number in the damp cellars, dirty barns, and dry attics to which they were shunted by a later generation.

Much of Rogers' success was due to his shrewd business-sense. He was well aware that the *nouveau riche* of his era had an inferiority complex in respect to the art of their own country, and that the poor could not afford the \$10-to-\$25 he charged for each group. So he devoted himself to satisfying the middle-class demand for home-decoration without "arty" frills. Within this sphere, he is almost unbeatable. He expressed the simple emotions of everyday folk in familiar situations of the period with such honesty and humor that the modern beholder can't escape the conviction that his figures have stepped straight from a living past.

His subjects were likewise selected with a careful eye on the market. Those like "Favored Scholar" and "School Examination", as well as his literary themes—"Shakespeare", "Goldsmith", and "Irving"—were designed as graduation gifts from parting students to their Alma Maters. His medical series—"The Charity Patient", "Fetching the Doctor", "Playing Doctor", and "Difference of Opinion"—were considered as necessary a part of a physician's office as a stethoscope. Home-town boys who had made good in the big cities were steady customers for such memory-rousers as "We Boys" and "Going for the Cows". As for the Civil War, it was a personal victory for Rogers. His historical tableaux—"The Wounded", "Union Refugees", "The Returned Volunteer", "One More Shot", and above all, "The Council of War"—made him a national hero. The last-named—24" tall on a 15" x 13" base—is a miniature masterpiece. It portrays President Lincoln poring over a campaign map, while Grant explains his military plans and Stanton polishes his glasses. After seeing it, Stanton wrote Rogers: "I am gratified with the genius you have displayed. You were specially fortunate in your execution of Lincoln." Robert Todd Lincoln termed it the best likeness of his father he had ever encountered.

All these qualities earned the sculptor fabled renown among contemporaries. For nearly forty years he enjoyed a vogue such as rarely comes to an artist during his lifetime. A house was not a home without a Rogers group in the bay-window. Charles Reade, the novelist, furnished his London dwelling with a complete set. Art-lovers thronged Rogers' exhibits in such crowds as to





ROGERS—"CHECKERS UP AT THE FARM"

cause occasional riots. It became a fad for young people to enliven parties by posing as Rogers' groups. Henry Ward Beecher endorsed them, and Emerson sang in their praise: "As Michelangelo said of the terra-cotta, 'Were they but marbles, woe to the antiques!'"

Thanks to antiquarians, Rogers' work—again like Currier & Ives'—is undergoing a lively renaissance. Even when viewed by the frequently harsh light of after-years, its high artistic standard is still evident. Despite his lack of pretentiousness, Rogers—perhaps unwittingly—literally carved out a new American sculpture. One of his innovations was the representation of the iris of the eye; a welcome relief after centuries of blank stares inherited from the ancient Greeks. He was also among the first to discard the traditional toga—in which all statuary up to then had been draped—in favor of "modern" garb. A third trademark is the coloring of his casts. They were finished in greys—pearl or slate—and browns—snuff, fawn, or cinnamon.

Practically all of Rogers' most appealing groups are included in the collection we are offering. Among the missing are several life-sized, "garden-pieces" and a portrait of Henry Ward Beecher. None of these, however, have the quality of "suspended animation"—caught as if with a candid-camera—characteristic of Rogers at his best. Because of their lesser importance, our collector did not take advantage of opportunities to add them to this collection. To those seriously interested, we will be pleased to quote on the collection *as an entirety*.



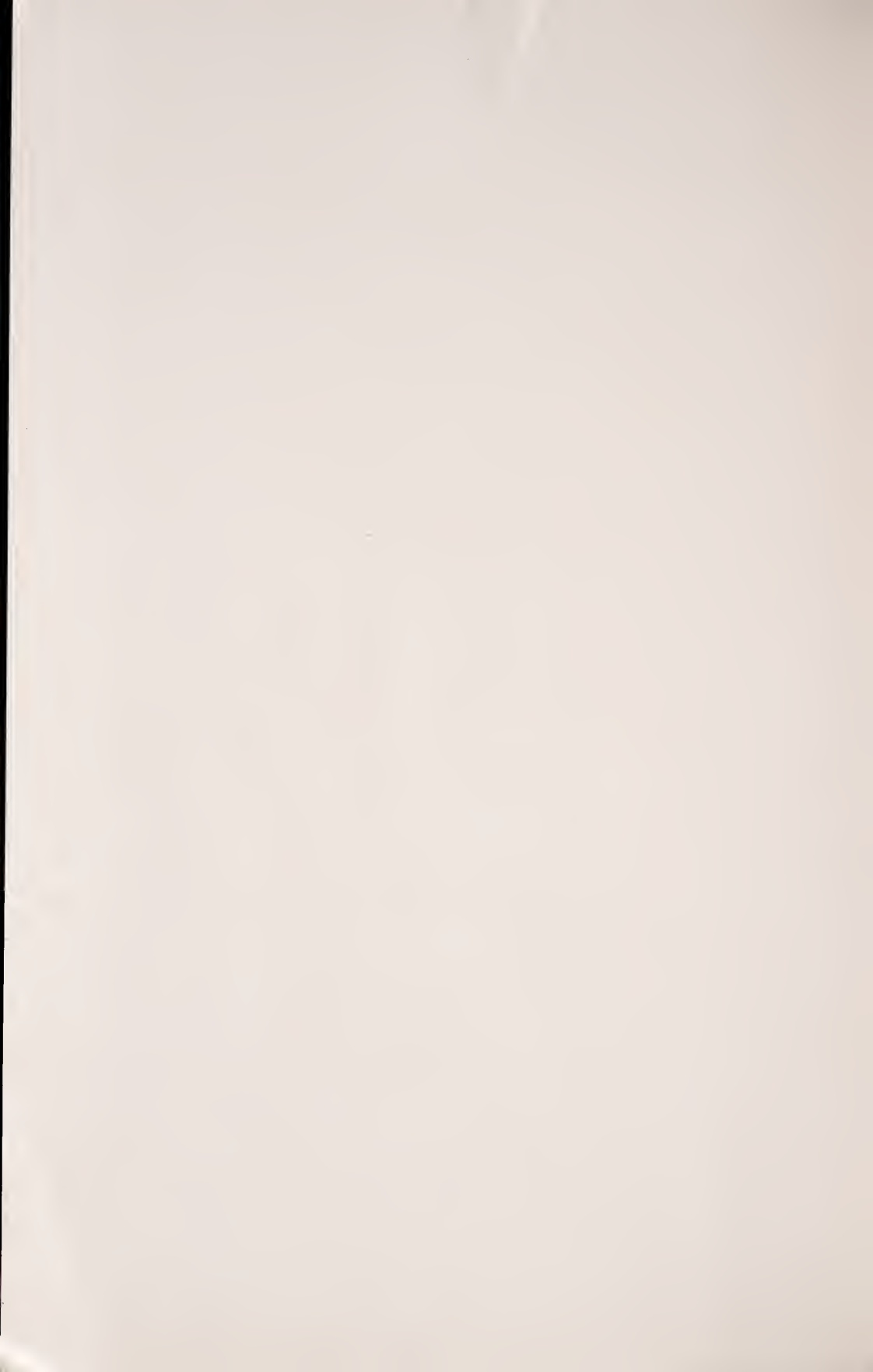


# Rogers Groups in the Museum of The New-York Historical Society



FIGHTING BOB  
(Joseph Jefferson as Bob Acres,  
in Sheridan's *The Rivals*)  
By JOHN ROGERS

Reprinted from the *Quarterly Bulletin* of  
The New-York Historical Society  
October, 1932





## ROGERS GROUPS IN THE MUSEUM

### OF THE NEW YORK HISTORICAL SOCIETY

For several years, The New York Historical Society has been adding to its collection of plaster groups by the New York sculptor, John Rogers, N. A. It now has sixty-one, representing various types of the sculptor's work, and about three-fourths of all that he produced. Included in the collection are those which, like "Coming to the Parson" and "Checkers up at the Farm," are fairly common today, in spite of the breakable plaster of which they are made, because they were popular and sold in large numbers originally. There are also several, "The Watch on the Santa Maria," and "Fighting Bob," for example, which are now harder to find, and are consequently sought by collectors. But it is not as collectors' items that the Society is preserving them, but as exact, detailed, story-telling pictures of the costumes and background of social activities in New York a half century ago, and as evidences of American ideas and artistic ideals of a past generation. Besides their historical interest, Rogers groups are worthy of exhibition for their expressive portraiture, clever modeling, and skillful posing and grouping of figures.

John Rogers (1829-1904) passed his youth in New England, and his final years, afflicted with palsy, at his summer home in New Canaan, Connecticut, but the three decades of his professional activity, from 1860 to about 1893, centred in New York City.\* During the first two years, he had an attic studio at 599 Broadway, whence he removed for a short time to Dodsworth's studio building, at 204 Fifth Avenue. During the next decade, his studio was at 212 Fifth Avenue, and the workshop where his molds were made was, for many years, on Centre Street. His subsequent addresses were 1155 Broadway, 23 Union Square, and 860 Broadway. From 1889 until he retired permanently to New Canaan, he

\* For biographical sketches of John Rogers, see "John Rogers, Sculptor of American Subjects," in *Historical Collections of the Essex Institute*, October, 1917, vol. LIII, 289-296; Walter A. Dyer, "The Sculptures of John Rogers," in *Antiques*, January, 1926, vol. IX, 23-27.

occupied the house at 14 West 12th Street, which is now the church house of the First Presbyterian Church. There was then a brick studio in the yard behind the house, and the large front window exhibited his statuettes. A description of 14 West 12th Street as it was when Rogers left it, may be found in William Henry Shelton's history of the Salmagundi Club, which rented the house early in 1895, and occupied it until 1917. Until the house was reconstructed to meet its needs, the Salmagundi Club used Rogers' studio for meetings, dinners, and exhibitions.

Before coming to New York, Rogers modeled figures in clay for his own amusement, exhibited some in New Hampshire, and studied sculpture abroad in 1858-59. He exhibited at Chicago, in 1859, a small group, "Checker Players," which was so well received that he determined to enter upon sculpture as a profession. Moving to New York City, he started his successful career of reproducing his clay models in plaster, by means of gelatine molds. The first group multiplied in this way for sale was "The Slave Auction," a timely subject for the year 1860, showing a stalwart negro standing on one side of an auctioneer's block, and his sorrowing wife and children on the other.

At the Thirty-fifth Annual Exhibition of the National Academy of Design, in New York City, April to June, 1860, Rogers showed three plaster groups, the "Checker Players" and "The Auction," already mentioned, and "The Village Schoolmaster—For e'en though vanquished he could argue still." At the next annual exhibition, in 1861, he was represented by a clay group, "Portia, Shylock, and Antonio," and in 1862, he exhibited "The Town Pump," in clay, and "Air Castles," in marble. The National Academy of Design gave him immediate recognition, by electing him to membership in 1863. Rogers continued to exhibit groups at many of the annual, and autumn exhibitions of the Academy, through 1892.

The Civil War inspired many popular and timely groups, which were reproduced in plaster, and sold widely throughout the country: "The Picket Guard," "Camp Life," "The Camp Fire," "Sharp Shooters," "The Wounded Scout," "The Returned Volunteer," "Union Refugees," "Taking the Oath." Two of the statuettes show excellent and thoughtful portraiture. "The Fugi-



THE BALCONY  
BUBBLES  
CHALLENGING THE UNION VOTE

THE CHARITY PATIENT  
CHECKERS UP AT THE FARM  
CHESS

tive's Story" depicts a colored slave, holding a young child, telling her tale to those ardent abolitionists, John Greenleaf Whittier, Henry Ward Beecher, and William Lloyd Garrison. "The Council of War" shows President Lincoln, seated, conferring with Secretary of War Stanton and General Grant. Rogers' heroic bronze of Lincoln now stands in a park at Manchester, New Hampshire.

A number of Rogers' statuettes illustrate familiar scenes from play and story: "Faust and Marguerite"; scenes from *King Lear*, and *The Merchant of Venice* and *As You Like It*; "The Shaughraun and 'Tatters'," of Boucicault's play; and Joseph Jefferson as Fighting Bob Acres of *The Rivals*. Joseph Jefferson himself sat to Rogers for the modeling of his famous character, Rip Van Winkle. The Society has the three in the series, showing Rip at home, Rip in the mountains, and Rip after his twenty years' sleep. Another of Washington Irving's popular stories was illustrated by Rogers, *The Legend of Sleepy Hollow*. This Society has a group, in bisque, representing Ichabod Crane and the fair Katrina Van Tassel.

The plaster statuettes were intended for the adornment of the home, and Rogers sold also carved ebony pedestals, with revolving tops of various sizes to suit the different groups. "The Balcony," a group thirty-two inches high, was advertised in his circular of 1892 as being "of a suitable shape to be placed in a niche if desired." For the lawn, there were designed a life-size figure of a boy, forty inches high, blowing soap-bubbles, and tall figures of a boy and a girl playing "Hide and Seek." These figures were made in a special composition, hardened and painted to render them impervious to rain. They were rather more expensive than the small, plaster groups. According to an advertising circular issued by Rogers in 1876, each "Hide and Seek" figure was priced at \$50, without the ten-dollar iron pedestal. Most of the parlor groups cost from ten to twenty dollars, and were recommended as "wedding or holiday gifts to friends." Rogers' earlier groups are smaller than the later ones, which vary from seventeen to twenty-three inches in height.

The Civil War groups have particular historical value, and the literary and dramatic figures have a certain interest, but it is for





COMING TO THE PARSON  
THE COUNCIL OF WAR  
COUNTRY POSTOFFICE

COURTSHIP IN SLEEPY HOLLOW  
THE ELDER'S DAUGHTER  
FAUST AND MARGUERITE LEAVING  
THE GARDEN

the homely, domestic scenes that Rogers is most famous. There may be seen at the Historical Society romantic groups like "The Parting Promise," "Neighboring Pews," and "Coming to the Parson"; pathetic ones like "The Foundling"; groups of men in "A Matter of Opinion," "Politics," "Chess," "Checkers up at the Farm"; children serious and mischievous in "We Boys," "Going for the Cows," "School Days," "The Favored Scholar," "Playing Doctor," "The First Ride"; and such appealing home scenes as "Weighing the Baby," and "A Frolic at the Old Homestead."

Rogers made a special study of equine anatomy, and modeled horses extremely well, as his "Polo," "The First Ride," and "Fetching the Doctor" prove. He modeled three studies, in high relief, in medallion form, of a horse's skeleton, the muscles, and the attachment of some of the principal muscles, from dissections made at the Veterinary College in New York. These studies were exhibited at the 1874 Exhibition of the National Academy of Design; and were advertised in Rogers' folio catalogues of 1876 and 1882, as being for sale, for the use of students, at about cost price, i. e., five dollars each. Two studies of horses' heads were shown at the autumn exhibition of the Academy in 1889. In the Rogers' home at 14 West 12th Street, there was a vestibule door to the corridor screened off from the hall used by the family, and horses needed for models could be led through it and along the marble floor to the studio behind the house.\*

The following list contains the titles of all the John Rogers group of statuary owned by The New York Historical Society. Most of them the Society owes to the generosity of its Patron, Mr. Samuel V. Hoffman, the Chairman of the Executive Committee. Following each title is given the height of the group, in inches; the date the design was patented, from the records in the United States Patent Office, in Washington, D. C.; when, if ever, it was exhibited at the National Academy of Design, in New York City; and the original prices quoted in Rogers' advertising catalogues, issued in 1876, in 1882, and in 1892, or in magazine advertisements.

\* Wm. H. Shelton, *The Salmagundi Club* (1918), 78.



THE FAVORED SCHOLAR  
FETCHING THE DOCTOR  
THE FIRST RIDE

FOOTBALL  
THE FOUNDLING  
A FROLIC AT THE OLD HOMESTEAD

- THE BALCONY, 32 inches; November 4, 1879. Exhibited in 1880 at the 55th Annual Exhibition of the N. A. D. Advertised in 1882 at \$25, and in 1892 at \$20.
- BUBBLES, 40 inches; October 15, 1873. Advertised in Rogers' 1876 catalogue at \$35, in 1882 at \$25.
- CHALLENGING THE UNION VOTE, 22 inches; February 9, 1869. Advertised in Rogers' 1876 catalogue at \$20, in the New York City Directory for 1877-78 at \$20, and in Rogers' 1882 catalogue at \$15. On the base is incised the warning: "The right to photograph this group is not sold with it."
- THE CHARITY PATIENT, 22 inches; December 4, 1866. Priced in the 1876 catalogue at \$15, in 1882 at \$12, and in 1892 at \$10.
- CHECKERS UP AT THE FARM, 20 inches; December 28, 1875. Priced at \$15 in the 1876, 1882, and 1892 catalogues.
- CHESS, 21½ inches. Advertised in the 1892 catalogue at \$15.
- COMING TO THE PARSON, 22 inches; August 9, 1870. Priced at \$15 in the 1876, 1882, and 1892 catalogues.
- THE COUNCIL OF WAR [President Lincoln, General Grant, and Secretary of War Stanton], 24 inches; March 31, 1868. Priced \$25 in 1876, \$20 in 1882 and 1892.
- COUNTRY POSTOFFICE NEWS FROM THE ARMY, 20 inches; April 19, 1864. Advertised in 1876 at \$15, in 1882 at \$12.
- COURTSHIP IN SLEEPY HOLLOW [Ichabod Crane and Katrina Van Tassel], 14 inches; August 25, 1868. This group is in white bisque. The group, in the usual plaster, was advertised in Rogers' 1876 catalogue at \$15; in 1882 at \$12.
- THE ELDER'S DAUGHTER, 21½ inches; February 8, 1887. Advertised in the 1892 catalogue at \$12.
- FAUST AND MARGUERITE LEAVING THE GARDEN, 25½ inches. Exhibited in 1891 at the 66th Annual Exhibition of the N. A. D. Priced \$15 in the 1892 catalogue.
- THE FAVORED SCHOLAR, 21 inches; April 1, 1873. Priced \$18 in 1876, \$15 in 1882 and 1892.
- FETCHING THE DOCTOR, 16 inches; December 6, 1881. Advertised in Rogers' catalogues of 1882 and 1892, and in the *Magazine of American History*, for December, 1882, at \$10.
- FIGHTING BOB [representing Joseph Jefferson as Bob Acres, in Sheridan's *The Rivals*], 34 inches. Exhibited November-December, 1889, at the 8th Autumn Exhibition of the N. A. D. Priced in Rogers' 1892 catalogue at \$12.
- THE FIRST RIDE, 18 inches; September 4, 1888.
- FOOTBALL, 16 inches. Signed: John Rogers, 14 West 12 Street, New York. Listed in the 1892 catalogue at \$10.





THE FUGITIVE'S STORY  
GOING FOR THE COWS  
HIDE AND SEEK

THE HOME GUARD  
[KING LEAR AND CORDELIA]  
MAIL DAY

- THE FOUNDLING, 21 inches; November 22, 1870. Exhibited 1870-71 at the 4th Winter Exhibition of the N. A. D. Listed in the 1876 catalogue at \$15, and in 1882 at \$12.
- A FROLIC AT THE OLD HOMESTEAD, 22½ inches; May 31, 1887. Advertised in the 1892 catalogue at \$15.
- THE FUGITIVE'S STORY [portraying John Greenleaf Whittier, Henry Ward Beecher, and William Lloyd Garrison], 22 inches; September 7, 1869. Exhibited in 1869-70 at the 3rd Winter Exhibition of the N. A. D. Priced \$25 in 1876, and \$20 in 1882.
- GOING FOR THE COWS, 11½ inches; December 2, 1873. Priced \$10 in the 1876, 1882, and 1892 catalogues.
- HIDE AND SEEK [the boy only], 47 inches; March 2, 1875. Advertised at \$50 in the 1876 catalogue, and at \$30 in 1882.
- THE HOME GUARD MIDNIGHT ON THE BORDER, 19½ inches; May 9, 1865. Priced \$10 in the 1882 catalogue.
- [KING LEAR AND CORDELIA] "YOU ARE A SPIRIT THAT I KNOW: WHEN DID YOU DIE?", 19 inches; November 3, 1885. Exhibited November-December, 1885, at the Autumn Exhibition of the N. A. D. Priced \$20 in an advertisement in the *Magazine of American History*, December, 1885, and \$15 in Rogers' 1892 catalogue.
- MAIL DAY, 16 inches, April 19, 1864. Advertised at \$10 in Rogers' 1882 catalogue.
- A MATTER OF OPINION, 21 inches; signed: John Roger [sic] New York 1884. Probably one of the designs patented December 9, 1884, as "a group of statuary," without title. Priced \$15 in the 1892 catalogue.
- [THE MERCHANT OF VENICE] "IS IT SO NOMINATED IN THE BOND?", 23 inches; June 1, 1880. Exhibited at the 55th Annual Exhibition of the N. A. D. Advertised at \$20 in Rogers' catalogues of 1882 and 1892, and in the *Magazine of American History* for November, 1882.
- NEIGHBORING PEWS, 18½ inches; signed: John Rogers New York 1883. Priced \$15 in an advertisement in the *Magazine of American History* for January, 1886, and in Rogers' 1892 catalogue.
- ONE MORE SHOT WOUNDED TO THE REAR, 23½ inches; January 17, 1865. Exhibited at the 1st Fall and Winter Exhibition of the N. A. D., in November, 1867. Priced \$15 in 1876, \$12 in 1882, and \$10 in 1892.
- [OTHELLO] "HA! I LIKE NOT THAT!" [picturing Iago, Othello, Desdemona, and Cassio], 22 inches, October 31, 1882. Advertised at \$20 in Rogers' catalogues of 1882 and 1892, and in the *Magazine of American History* for October, 1882.
- PARTING PROMISE, 22 inches; February 8, 1870. Advertised in the 1876 catalogue at \$12, and at \$10 in 1882.



A MATTER OF OPINION  
[THE MERCHANT OF VENICE]  
NEIGHBORING PEWS

ONE MORE SHOT  
[OTHELLO]  
PARTING PROMISE

THE PEDDLER AT THE FAIR, 20 inches; December 10, 1878. Priced \$15 in Rogers' 1882 catalogue.

THE PHOTOGRAPHER, in two parts, the photographer 18½ inches in height, and the subject, 17 inches. Each part signed: John Rogers New York 1878. Probably the design patented October 15, 1878, as "a group of statuary." Advertised in the 1882 catalogue at \$12 for the pair.

PHRENOLOGY AT THE FANCY BALL, 20 inches; signed: John Rogers New York. Advertised in the 1892 catalogue, priced \$5.

THE PICKET GUARD, 14½ inches; April 1, 1862. Advertised in the 1876 catalogue at \$10.

PLAYING DOCTOR, 15 inches; October 15, 1872. Priced \$15 in 1876, \$12 in 1882, and \$10 in 1892.

POLITICS, 18 inches; November 13, 1888. Priced \$15 in 1892.

POLO, 21 inches; May 6, 1879. Advertised in Rogers' 1882 catalogue, at \$15.

PRIVATE THEATRICALS LAST MOMENTS BEHIND THE SCENES, 24½ inches; June 11, 1878. Priced at \$15 in the 1882 catalogue.

THE REFEREE, 22 inches; November 23, 1880. Advertised in the *Atlantic Monthly*, November, 1880, as "just ready." Listed in the 1882 catalogue at \$15, and in 1892 at \$12.

RETURNED VOLUNTEER HOW THE FORT WAS TAKEN, 20 inches; May 17, 1864. Priced \$15 in the 1876 catalogue, and \$12 in 1882.

RIP VAN WINKLE AT HOME, 18½ inches March 14, 1871. Priced \$12 in the 1876 and 1882 catalogues, and \$10 in 1892.

RIP VAN WINKLE ON THE MOUNTAIN, 21 inches; July 25, 1871. Priced \$12 in the 1876 and 1882 catalogues, \$10 in 1892.

RIP VAN WINKLE RETURNED, 21 inches; July 25, 1871. Priced \$12 in 1876 and 1882, and \$10 in 1892.

SCHOOL DAYS, 21½ inches; June 26, 1877. Exhibited in 1877 at the 52nd Annual Exhibition of the N. A. D. Priced \$12 in the 1882 catalogue, and \$10 in 1892.

THE SCHOOL EXAMINATION, 20 inches; July 9, 1867. Advertised in Rogers' 1876 catalogue at \$15, and at \$12 in 1882 and 1892.

THE SHAUGHRAUN AND "TATTERS" [illustrating Boucicault's play *The Shaughraun*], 20 inches; March 2, 1875. Priced \$12 in 1876, \$10 in 1882, and \$8 in 1892.

THE SLAVE AUCTION, 14 inches. "The Auction," in plaster, was exhibited at the 35th Annual Exhibition of the National Academy of Design, April-June, 1860.

TAKING THE OATH AND DRAWING RATIONS, 23 inches; January 30, 1866. Exhibited November, 1867, at the 1st Fall and Winter Exhibition of the N. A. D. Advertised in the 1876 catalogue at \$20, and at \$15 in 1882 and 1892.





THE PEDDLER AT THE FAIR  
THE PHOTOGRAPHER  
PHRENOLOGY AT THE FANCY BALL

THE PICKET GUARD  
PLAYING DOCTOR  
POLITICS

THE TAP ON THE WINDOW, 19½ inches; December 29, 1874. Priced \$15 in the 1876 catalogue, and \$12 in 1882 and 1892.

THE TOWN PUMP, 13 inches; May 27, 1862. Exhibited at the 37th Annual Exhibition of the N. A. D., in 1862.

THE TRAVELING MAGICIAN, 23 inches; November 27, 1877. Advertised at \$15 in the 1882 and 1892 catalogues.

UNCLE NED'S SCHOOL, 20½ inches; July 3, 1866. Exhibited in 1866 at the 41st Annual Exhibition of the N. A. D. Priced \$15 in 1876, \$12 in 1882.

UNION REFUGEES, 23 inches; April 19, 1864. (On loan.) Priced \$10 in the 1882 catalogue.

THE VILLAGE SCHOOLMASTER FOR E'EN THOUGH VANQUISHED, HE COULD ARGUE STILL, 9½ inches; May 27, 1862. Exhibited in plaster at the 35th Annual Exhibition of the N. A. D., April-June, 1860.

THE WATCH ON THE SANTA MARIA, 15½ inches. Signed: JOHN ROGERS 14 W 12 St. New York.

WE BOYS, 17 inches; May 14, 1872. Advertised in the 1876 catalogue at \$12, and in 1882 and 1892, at \$10.

WEIGHING THE BABY, 21 inches; November 21, 1876. Priced \$15 in the 1882 and 1892 catalogues.

WHY DON'T YOU SPEAK FOR YOURSELF, JOHN? [illustrating Longfellow's *The Courtship of Miles Standish*], 22 inches; design patented February 10, 1885, as "The Courtship of Miles Standish." Exhibited November, 1884, at the autumn exhibition of the N. A. D. Advertised in the *Magazine of American History*, for November, 1885, and in Rogers' 1892 catalogue at \$20.

THE WOUNDED SCOUT A FRIEND IN THE SWAMP, 23 inches; June 28, 1864. Exhibited in November, 1867, at the 1st Fall and Winter Exhibition of the N. A. D. Priced \$15 in Rogers' 1876 catalogue, and \$10 in 1882.

THE WRESTLERS [illustrating Shakespeare's *As You Like It*, picturing Celia, Rosalind, Charles, Orlando, and Touchstone], 27 inches high; design patented September 20, 1881. Advertised in Rogers' 1882 catalogue at \$25, and at \$20 in 1892.

The following plaster groups by John Rogers are missing as yet from The New York Historical Society's collection:

THE BUSHWHACKER THE WIFE'S APPEAL FOR PEACE.

THE CAMP FIRE MAKING FRIENDS WITH THE COOK.

CAMP LIFE THE CARD PLAYERS [Two Zouaves].

CHECKER PLAYERS [the small one of 1859].

THE FAIRY'S WHISPER.

FAUST AND MARGUERITE THEIR FIRST MEETING.



POLO  
PRIVATE THEATRICALS  
THE REFEREE

RIP VAN WINKLE AT HOME  
RIP VAN WINKLE ON THE MOUNTAIN  
RIP VAN WINKLE RETURNED

HENRY WARD BEECHER.

HIDE AND SEEK [The girl] WHOOP!

"MADAM, YOUR MOTHER CRAVES A WORD WITH YOU" [Romeo and Juliet].

THE MOCK TRIAL ARGUMENT FOR THE PROSECUTION.

SHARP SHOOTERS.

WASHINGTON.

Among the Society's *cartes-de-visite*, are small photographs, dating from the 1860's, of twenty-two Rogers groups, including five not in the collection of the groups themselves. Most of these photographs were "published by permission of John Rogers, sculp't. and for sale wholesale and retail by H. Wood, Jr., 639 Broadway, N. Y." A number of others were photographed and published by M. Stadtfeld, of 711 Broadway. One early *carte-de-visite* was published by J. F. Aitken, of 353 Broadway, some by E. & H. T. Anthony & Co., of 591 Broadway, and by Gurney & Son, Fifth Avenue, and a few are stamped across the bottom of the mount: G. W. Thorne, 60 Nassau Street. The Society has also a few halves of double photographs of Rogers groups, sold by Mrs. C. Kuhn of 2249 Third Avenue, for use in stereoscopes.

As the plaster groups by Rogers were the best and most famous of their kind, his name has been attached to similar groups designed and manufactured by others. Some of these statuettes, popularly but erroneously attributed to John Rogers, are entitled: By Jingo, First Love, Sweets to the Sweet, Taking the Cream, and True Friends. The group "Conquering Jealousy" is marked: H. F. Libby, Boston, Copyrighted. This was by Henry Forrest Libby, a Boston dentist, who during the early years of his practise carved several groups (according to *The Libby Family*).

#### CASPAR HENNECKE'S STATUARY

The New York Historical Society has one group made by C. Hennecke & Company of Milwaukee, Wisconsin, called "Faust and Marguerite," which is pictured and advertised for sale at twelve dollars in the *Century Magazine* for December, 1886. It is a plaster group of two figures, very like the two Rogers groups





RETURNED VOLUNTEER  
SCHOOL DAYS  
THE SCHOOL EXAMINATION

THE SHAUGHRAUN AND "TATTERS"  
THE SLAVE AUCTION  
TAKING THE OATH AND DRAWING  
RATIONS



THE TAP ON THE WINDOW  
THE TOWN PUMP  
THE TRAVELING MAGICIAN

UNCLE NED'S SCHOOL  
UNION REFUGEES  
THE VILLAGE SCHOOLMASTER



THE WATCH ON THE SANTA MARIA  
WE BOYS  
WEIGHING THE BABY

WHY DON'T YOU SPEAK FOR  
YOURSELF, JOHN?  
THE WOUNDED SCOUT  
THE WRESTLERS

of "Faust and Marguerite," but this one is clearly stamped on the base: C. Hennecke's Copyright.

Caspar Hennecke established a stoneware pottery business in Milwaukee at the close of the Civil War. By 1875, he was making, also, statuary and garden vases, and later added wire goods. The catalogues for "Hennecke's Florentine Statuary" listed 345 "antique, Roman, mediæval and modern statuary, also 205 busts of celebrated personages," as well as anatomical studies, animals, leaf and flower forms, and geometrical solids, for artists, schools, academies, and amateurs. His statuary was manufactured in various materials: "Florentine, ivorite, alabaster, bronze, marble, terra cotta." His subjects included "Minerva," "Lohengrin," "Protection," which are illustrated in his advertisements, "Uncle Toby and the Widow," and "Consolation," which have been offered for sale to The Historical Society. Caspar Hennecke died September 11, 1892, and his business was continued by his widow, Mrs. Katherine Hennecke, as president of the firm, and Anton Hennecke, as treasurer.\*

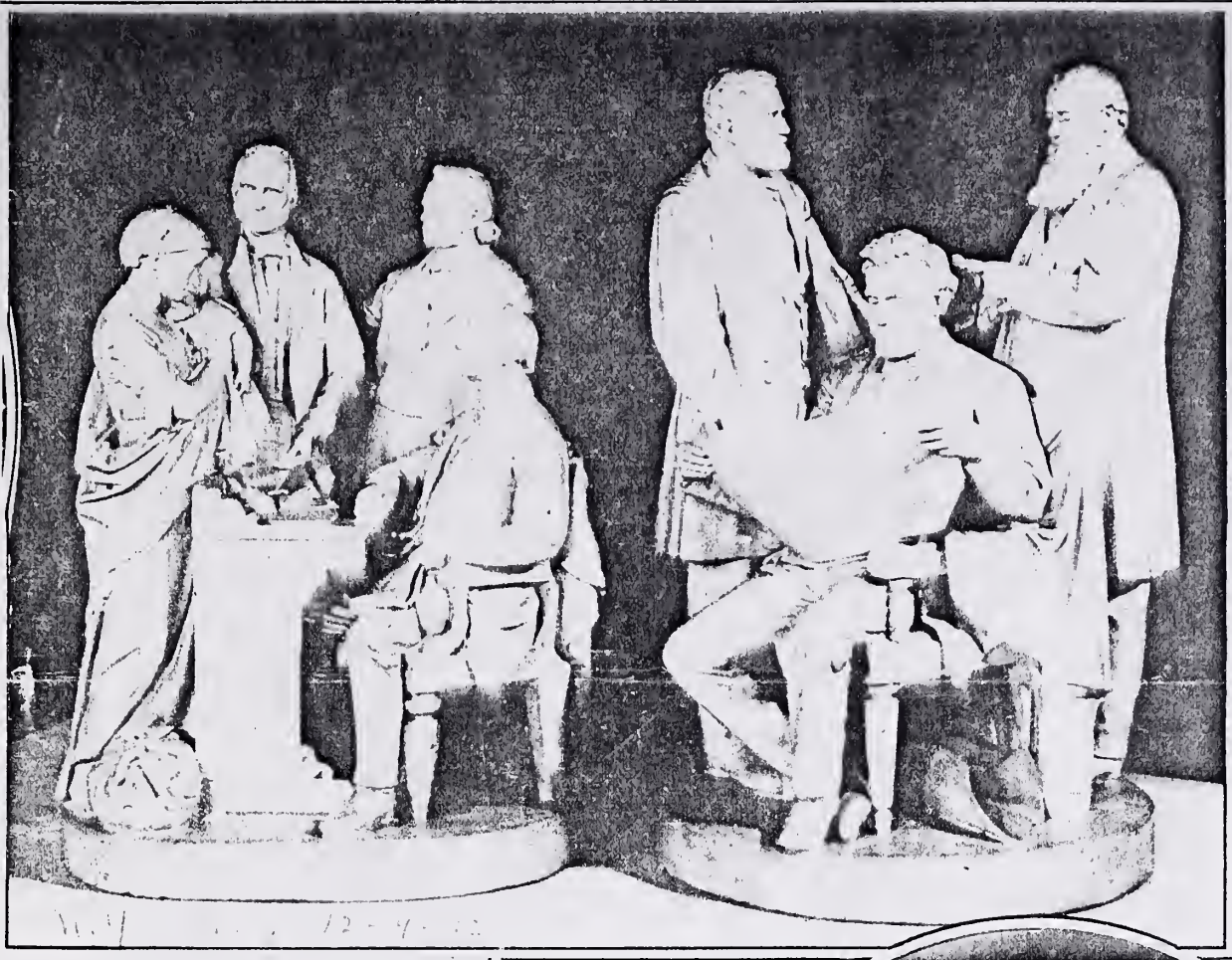
DOROTHY C. BARCK.

\* Milwaukee directories, 1866-1898; advertisements in the *Century Magazine*, Nov., Dec., 1886; Nov., Dec., 1887; Nov., Dec., 1889.









NEW YORK  
AGAIN SEES  
AN EXAM-  
PLE OF  
NINE-  
TEENTH  
CENTURY  
AMERI-  
CANA: "THE  
COUNCIL  
OF WAR,"  
LINCOLN,  
GRANT AND  
SECRE-  
TARY  
STANTON,  
and "The Fu-  
gitive's Story,  
Showing  
Whittier,  
Henry  
Ward  
Beecher and  
William  
Lloyd Garri-  
son, Two of  
the Rogers's  
Groups Shown  
in an Exhi-  
bition Now at  
the Lotos  
Club.

(Times Wide  
World Photos.)



RARE BOOKS

PRINTS

AUTOGRAPHS

OLD MAPS

*The* MARKET *for* EXCHANGE

88 BROAD STREET, ROOM 712

BOSTON, MASS.

Dec. 18, 1932.

Mr. A. F. Hall, Pres.,  
Lincoln National Life Insurance Co.,  
Fort Wayne,  
Indiana.

Dear Sir:

We thought that you might be interested to know that the Council of War, a Rogers Group statue that we have showing Lincoln, and Grant and Stanton has been reduced in price to \$35. f. o. b. Boston, It is in pristine condition, and a fine specimen. Should you be interested in it for your bank, we should upon receipt of your check be glad to send it on.

Sincerely  
Market for Exchange,  
By-

*Emily M. Walton*  
Emily Walton.

LINCOLN LIFE

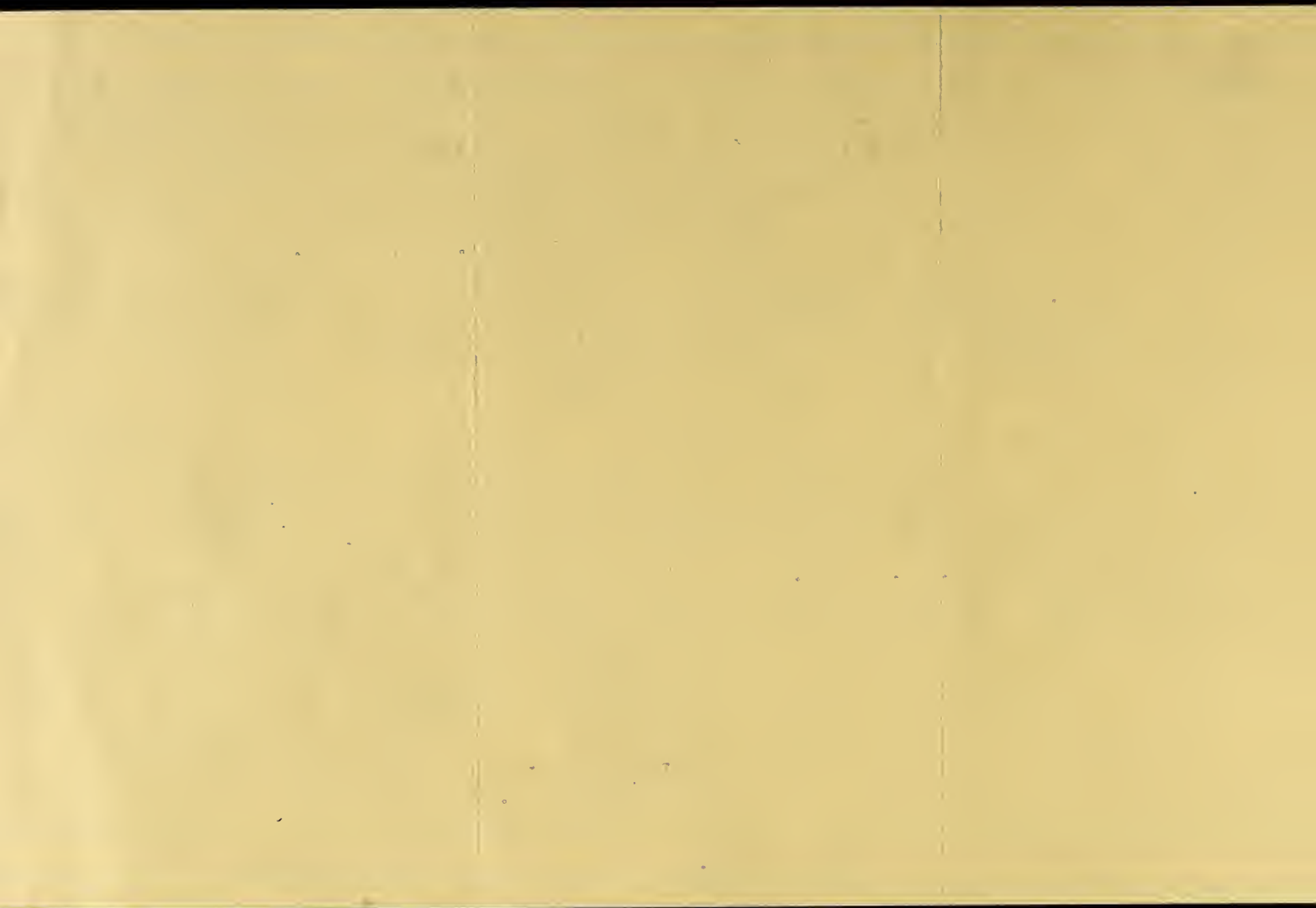
Referred to *William*

REC'D DEC 19 1932

Answered \_\_\_\_\_

OFFICE OF PRESIDENT



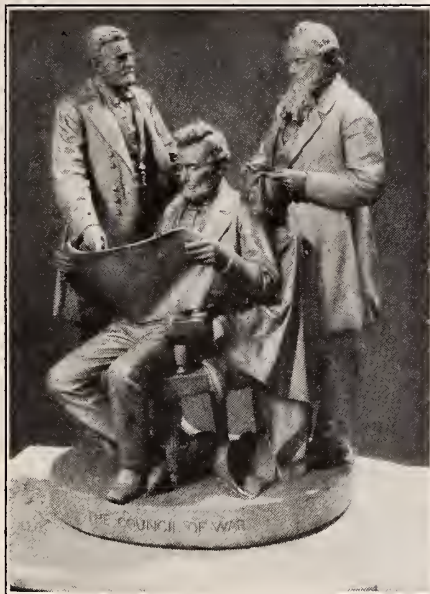


December 19, 1932

# A R T

## Rogers Groups

A hand-picked section of the New York art world last week got a tantalizing glimpse of an important exhibition. The exclusive Lotos Club turned over its main room to an exhibition of 35 original bronzes of the late John Rogers, arranged and mounted by Art Dealer Felix Wildenstein of the Club's art committee. After three days the show was dismantled while newspaper critics clamored for a fuller



Courtesy Chicago Historical Society

"COUNCIL OF WAR"\*

... between the Nottingham lace curtains.

public exhibition of the same works, hoped that it might tour the country.

Fifty years ago a painted brown plaster Rogers Group was a standard fitting in the parlors of U. S. Respectability. With the colored lithographs of Currier & Ives and wax flowers under glass bells, they marked the sunrise of artistic appreciation in the country. The Rogers Group had a ritual position in the U. S. home as unvarying as the ikon opposite the door of pre-War Russia. It stood in the bay window, between the Nottingham lace cur-

tains, where it could be seen from the street. Most of the 87 groups were modeled by Sculptor Rogers with this in mind, that they might be equally effective from all sides. Subjects were catholic, but each told a story, generally a sentimental one, never satiric: "Fetching the Doctor," "The Council of War," "School Days," "Going for the Cows," "One More Shot." Between 50,000 and 100,000 were made and cast between 1860 and 1900. They sold for \$15 to \$25 each.

Gentle John Rogers was born in Salem, Mass. in 1829. He worked in a machine shop, later as a draughtsman and surveyor, but modeling in clay was his deepest interest. His family always insisted that John Rogers was a self-taught sculptor. In 1858 he had saved enough pennies for a trip to Italy—not originally to study but to rest his overstrained eyes on the

\*Grant, Lincoln, Secretary of War Stanton.

long sea trip. In Rome, where he arrived with a curly brown beard like a myopic apostle, he took a few lessons from a British sculptor named Spence and learned the newly discovered process for making plaster casts from gelatin molds. John Rogers invented many improvements.

Back in the U. S. he got a job in the Chicago City Surveyor's Office. The Civil War was brewing. The U. S. Sanitary Commission, ancestor of the Red Cross, held fairs all over the country to raise money. For the Chicago Sanitary Fair Sculptor Rogers donated his first group, "Checkers," two figures bending over a draughts board, one laughing, one glum. It was the hit of the fair. In New York he showed his next piece, an Abolitionist number entitled "The Slave Auction." No dealer would handle it because of the amount of Southern sentiment in the city, so Yankee Rogers found a colored boy with a wagon and hawked copies of his piece from door to door at \$10 the copy. He did a land office business. From then on he never sold through dealers or art galleries. The Rogers Group man was the Fuller Brush man's grandfather.

About five years ago, at the height of the Currier & Ives craze, knowing dealers began buying up Rogers groups wherever they could find them. What the Lotos Club had to show last week were not the fly-specked, chocolate colored plaster casts of the average collection but the heavy bronze originals from which these casts were made, property of Miss Katherine Rogers, the sculptor's daughter.

June Dec 19 1932



Vol. XXIII, No. 3

JANUARY, 1933

Serial No. 71

# Old-Time New England

THE BULLETIN OF

The Society for the Preservation of  
New England Antiquities



Ichabod Crane and the Headless Horseman

BRONZE GROUP BY JOHN ROGERS

THREE DOLLARS PER ANNUM—SINGLE COPY, SEVENTY-FIVE CENTS

PUBLISHED BY THE SOCIETY AT THE

Harrison Gray Otis House

141 CAMBRIDGE STREET, BOSTON, MASSACHUSETTS





## John Rogers, American Sculptor

BY DOROTHY C. BARCK

(Reprinted from the Quarterly Bulletin of the New York Historical Society, with additions)

THE WELL-KNOWN "Rogers Groups," so popular fifty years ago, were conceived in the belief that the average American would appreciate and enjoy in his home the reproductions of familiar subjects rather than the classic forms. Rogers' work caught the popular fancy and resulted in large sales, the choice of subjects connected with the Civil War, no doubt, touching the hearts of the people at that time. These "Groups" are now being collected by museums and individuals for their value as preserving story-telling pictures of the costumes and background of social activities a half century ago, and as evidences of American ideas and artistic ideals of a past generation. Besides their historical interest, Rogers groups are worthy of exhibition for their expressive portraiture, clever modeling, and skillful posing and grouping of figures.

John Rogers (1829-1904) passed his youth in New England, and his final years, afflicted with palsy, at his summer home in New Canaan, Connecticut, but the three decades of his professional activity, from 1860 to about 1893, centered in New York City. During the first two years he had an attic studio at 599 Broadway, whence he removed for a short time to Dodsworth's studio building at 204 Fifth Avenue. During the next decade his studio was at 212 Fifth Avenue, and the workshop where his molds were made was for many years on Centre Street. His subsequent addresses were 1155 Broadway, 23 Union Square,

and 860 Broadway. From 1889 until he retired permanently to New Canaan, he occupied the house at 14 West 12th Street, which is now the church house of the First Presbyterian Church. There was then a brick studio in the yard behind the house, and the large front window exhibited his statuettes. A description of 14 West 12th Street, as it was when Rogers left it, may be found in William Henry Shelton's history of the Salmagundi Club, which rented the house early in 1895, and occupied it until 1917. Until the house was reconstructed to meet its needs, the Salmagundi Club used Rogers' studio for meetings, dinners and exhibitions.

At the Thirty-fifth Annual Exhibition of the National Academy of Design, in New York City, April to June, 1860, Rogers showed three plaster groups, the "Checker Players," "The Auction" of a strong, negro slave, and "The Village Schoolmaster — For e'en though vanquished he could argue still." At the next annual exhibition, in 1861, he was represented by a clay group, "Portia, Shylock, and Antonio," and in 1862 he exhibited "The Town Pump," in clay, and "Air Castles," in marble. The National Academy of Design gave him immediate recognition by electing him to membership in 1863. Rogers continued to exhibit groups at many of the annual and autumn exhibitions of the Academy through 1892.

The plaster statuettes were intended for the adornment of the home, and Rogers sold also carved ebony pedestals

with revolving tops of various sizes to suit the different groups. "The Balcony," a group thirty-two inches high, was advertised in his circular of 1892 as being "of a suitable shape to be placed in a niche if desired." For the lawn there were designed a life-size figure of a boy, forty inches high, blowing soap bubbles, and tall figures of a boy and a girl playing "Hide and Seek." These figures were made in a special composition, hardened and painted to render them impervious to rain. They were rather more expensive than the small plaster groups. According to an advertising circular issued by Rogers in 1876, each "Hide and Seek" figure was priced at \$50, without the ten-dollar iron pedestal. Most of the parlor groups cost from ten to twenty dollars, and were recommended as "wedding or holiday gifts to friends." Rogers' earlier groups are smaller than the later ones, which vary from seventeen to twenty-three inches in height.

The Civil War groups have particular historical value, and the literary and dramatic figures have a certain interest, but it is for the homely, domestic scenes that Rogers is most famous. Among these were romantic groups like "The Parting Promise," "Neighboring Pews," and "Coming to the Parson"; pathetic ones like "The Foundling"; groups of men in "A Matter of Opinion," "Politics," "Chess," "Checkers up at the Farm"; children serious and mischievous in "We Boys," "Going for the Cows," "School Days," "The Favored Scholar," "Playing Doctor," "The First Ride"; and such appealing home scenes as "Weighing the Baby," and "A Frolic at the Old Homestead."

Rogers made a special study of equine anatomy, and modeled horses extremely

well, as his "Polo," "The First Ride," and "Fetching the Doctor" prove. He modeled three studies, in high relief, in medallion form, of a horse's skeleton, the muscles, and the attachment of some of the principal muscles, from dissections made at the Veterinary College in New York. These studies were exhibited at the 1874 Exhibition of the National Academy of Design; and were advertised in Rogers' folio catalogues of 1876 and 1882, as being for sale for the use of students at about cost price, i.e., five dollars each. Two studies of horses' heads were shown at the autumn exhibition of the Academy in 1889. In the Rogers' home at 14 West 12th Street, there was a vestibule door to the corridor screened off from the hall used by the family, and horses needed for models could be led through it and along the marble floor to the studio behind the house.

As the plaster groups by Rogers were the best and most famous of their kind, his name has been attached to similar groups designed and manufactured by others. Some of these statuettes, popularly but erroneously attributed to John Rogers, are entitled: By Jingo, First Love, Sweets to the Sweet, Taking the Cream, and True Friends. The group "Conquering Jealousy" is marked: H. F. Libby, Boston, Copyrighted. This was by Henry Forrest Libby, a Boston dentist, who during the early years of his practice carved several groups (according to *The Libby Family*).

The New York Historical Society has one group made by C. Hennecke & Company of Milwaukee, Wisconsin, called "Faust and Marguerite," which is pictured and advertised for sale at twelve dollars in the *Century Magazine* for December, 1886. It is a plaster group of two figures, very like the two Rogers



THE BALCONY  
BUBBLES  
CHALLENGING THE UNION VOTE

THE CHARITY PATIENT  
CHECKERS UP AT THE FARM  
CHESS





COMING TO THE PARSON  
THE COUNCIL OF WAR  
COUNTRY POSTOFFICE

COURTSHIP IN SLEEPY HOLLOW  
THE ELDER'S DAUGHTER  
FAUST AND MARGUERITE LEAVING  
THE GARDEN



THE FAVORED SCHOLAR  
FETCHING THE DOCTOR  
THE FIRST RIDE

FOOTBALL  
THE FOUNDLING  
A FROLIC AT THE OLD HOMESTEAD



groups of "Faust and Marguerite," but this one is clearly stamped on the base: C. Hennecke's Copyright.

The following list contains the titles of all the John Rogers groups of statuary we have been able to identify. Following each title is given the height of the group in inches; the date the design was patented, from the records in the United States Patent Office in Washington, D. C.; when, if ever, it was exhibited at the National Academy of Design in New York City; and the original prices quoted in Rogers' advertising catalogues, issued in 1876, in 1882, and in 1892, or in magazine advertisements. Those titles marked

(1) Are in the Museum of the New York Historical Society.

(2) Essex Institute, Salem, Mass.

(3) Society for the Preservation of New England Antiquities.

(4) Manchester (N. H.) Historic Association.

(5) Manchester (N. H.) Art Association, an earlier collection destroyed by fire in 1902.

(6) Collection of the late Benjamin W. Arnold, Albany, N. Y., and exhibited in 1928 at the Albany Institute of History and Art.

(7) Owned by Miss K. R. Rogers, New Canaan, Conn.

(8) Bronze groups owned by Miss K. R. Rogers.

## List of Rogers Groups

**AIR CASTLES.** A statuette, in marble, exhibited at the 37th Annual Exhibition of the National Academy of Design, New York City, 1862.

**AT THE CONFESSIONAL** (early clay).

**THE BALCONY,** 32 inches; design patented November 4, 1879. Exhibited in 1880 at the 55th Annual Exhibition of the N. A. D. Advertised in 1882 at \$25, and in 1892 at \$20. 1, 2, 5, 6, 8.

**THE BATH** (?).

**BOY PLAYING AT MARBLES** (early clay).

**BUBBLES,** 40 inches; October 15, 1873. Advertised in Rogers' 1876 catalogue at \$35, in 1882 at \$25. 1, 5, 6.

**BUGLE CALL.** Exhibited at the 5th Autumn Exhibition of the National Academy of Design, November-December, 1886.

**BUSHWHACKER, THE WIFE'S APPEAL FOR PEACE,** October 10, 1865. New York Historical Society has a photograph of this rare group. 5.

**THE CAMP FIRE, MAKING FRIENDS WITH COOK,** May 27, 1862. 2, 3, 5, 6, 7.

**CAMP LIFE, THE CARD PLAYERS,** April 1, 1862. New York Historical Society has a photograph of this rare group. 5.

**CHALLENGING THE UNION VOTE,** 22 inches; February 9, 1869. Advertised in Rogers' 1876 catalogue at \$20, in the New York City Directory for 1877-78 at \$20, and in Rogers' 1882 catalogue at \$15. On the base is incised the warning: "The right to photograph this group is not sold with it." 1, 5, 6.

**THE CHARITY PATIENT,** 22 inches; December 4, 1866. Priced in the 1876 catalogue at \$15, in 1882 at \$12, and in 1892 at \$10. 1, 2, 5, 6, 8.

**THE CHECKER PLAYERS** (early clay). The original group, in clay, is in the collection of the Society for the Preservation of New England Antiquities. It never was reproduced in plaster. 3.

**THE CHECKER PLAYERS,** May 27, 1862. Exhibited, in plaster, at the 35th Annual Exhibition of the National Academy of Design, April-June, 1860. The Society for the Preservation of New England Antiquities has a photograph of this rare group (has only two figures). 7.

**CHECKERS UP AT THE FARM,** 20 inches; December 28, 1875. Priced at \$15 in the 1876, 1882, and 1892 catalogues. 1, 2, 3, 4, 5, 6, 8.



THE FUGITIVE'S STORY  
GOING FOR THE COWS  
HIDE AND SEEK

THE HOME GUARD  
[KING LEAR AND CORDELIA]  
MAIL DAY

- CHESS, 21½ inches. Advertised in the 1892 catalogue at \$15. 1, 2, 5, 6.
- COMING TO THE PARSON, 22 inches; August 9, 1870. Priced at \$15 in the 1876, 1882, and 1892 catalogues. 1, 2, 3, 4, 5, 6, 8.
- THE COUNCIL OF WAR [President Lincoln, General Grant, and Secretary of War Stanton], 24 inches; March 31, 1868. Priced \$25 in 1876, \$20 in 1882 and 1892. 1, 2, 5, 6, 8.
- COUNTRY POSTOFFICE, NEWS FROM THE ARMY, 20 inches; April 19, 1864. Advertised in 1876 at \$15, in 1882 at \$12. 1, 5, 6, 8.
- COURTSHIP IN SLEEPY HOLLOW [Ichabod Crane and Katrina Van Tassel], 14 inches; August 25, 1868. This group is in white bisque in the collection of the N. Y. Historical Soc. The group, in the usual plaster, was advertised in Rogers' 1876 catalogue at \$15; in 1882 at \$12. 1, 2, 5.
- THE ELDER'S DAUGHTER, 21½ inches; February 8, 1887. Advertised in the 1892 catalogue at \$12. 1, 2, 5, 8.
- THE FAIRY'S WHISPER. Pictured and described in Rogers' advertising circulars of 1876 and 1882, priced \$25, height 21 inches. 5, 7.
- FAUST AND MARGUERITE, THEIR FIRST MEETING. Exhibited at 9th Autumn Exhibition of the National Academy of Design, November-December, 1890. Advertised in Rogers' 1892 circular, priced \$10, height 22 inches. 1, 2, 5.
- FAUST AND MARGUERITE LEAVING THE GARDEN, 25½ inches. Exhibited in 1891 at the 66th Annual Exhibition of the N. A. D. Priced at \$15 in the 1892 catalogue. 1, 2, 5, 6.
- THE FAVORED SCHOLAR, 21 inches; April 1, 1873. Priced \$18 in 1876, \$15 in 1882 and 1892. 1, 2, 3, 4, 5, 6, 8.
- FETCHING THE DOCTOR, 16 inches; December 6, 1881. Advertised in Rogers' catalogues of 1882 and 1892, and in the *Magazine of American History*, for December, 1882, at \$10. 1, 2, 3, 5, 6, 8.
- FIGHTING BOB [representing Joseph Jefferson as Bob Acres, in Sheridan's *The Rivals*], 34 inches. Exhibited November-December, 1889, at the 8th Autumn Exhibition of the N. A. D. Priced in Rogers' 1892 catalogue at \$12. 1, 2, 3, 6.
- THE FIRST RIDE, 18 inches; September 4, 1888. 1, 2, 5, 6, 8.
- FOOTBALL, 16 inches. Signed: John Rogers, 14 West 12 Street, New York. Listed in the 1892 catalogue at \$10. 1, 2, 5, 6.
- THE FOUNDLING, 21 inches; November 22, 1870. Exhibited 1870-71 at the 4th Winter Exhibition of the N. A. D. Listed in the 1876 catalogue at \$15, and in 1882 at \$12. 1, 2, 5, 6.
- A FROLIC AT THE OLD HOMESTEAD, 22½ inches; May 31, 1887. Advertised in the 1892 catalogue at \$15. 1, 2, 5, 6.
- THE FUGITIVE'S STORY [portraying John Greenleaf Whittier, Henry Ward Beecher, and William Lloyd Garrison], 22 inches; September 7, 1869. Exhibited in 1869-70 at the 3rd Winter Exhibition of the N. A. D. Priced \$25 in 1876, and \$20 in 1882. 1, 2, 5, 6, 8.
- GARRISON, WILLIAM LLOYD. Now owned by the Massachusetts Historical Society.
- GENERAL STARK AT BENNINGTON. 5.
- GENERAL STARK (equestrian figure). 5.
- GOING FOR THE COWS, 11½ inches; December 2, 1873. Priced \$10 in the 1876, 1882, and 1892 catalogues. 1, 2, 3, 5, 6, 8.
- HENRY WARD BEECHER. Pictured and described in Rogers' 1892 circular as having been "modeled from studies taken in 1869." Height 24 inches; price \$12. 2, 5.
- HIDE AND SEEK [the boy], 47 inches; March 2, 1875. Advertised at \$50 in the 1876 catalogue, and at \$30 in 1882. 1, 5, 6.
- HIDE AND SEEK [the girl], WHOOP! May 26, 1874. Exhibited at 49th Annual Exhibition of National Academy of Design, 1874. Advertised in Rogers' 1876 catalogue at \$50, and in 1882 at \$30; height 46 inches. 5, 6.
- HOME GUARD, MIDNIGHT ON THE BORDER, 19½ inches; May 9, 1865. Priced \$10, in the 1882 catalogue. 1, 2, 3, 5.
- ICHABOD CRANE AND THE HEADLESS HORSEMEN. In bronze. Exhibited at 6th Autumn Exhibition of N. A. D., 1887; priced \$1,500. Owned by Miss Rogers.
- JOHN ELIOT. Apostle to the Indians. Design for a monument. Exhibited at 63rd Annual Exhibition of the National Academy of Design, 1888.
- JOHN ELIOT preaching to the Indians. Exhibited at 10th Autumn Exhibition of the National Academy of Design, 1891.
- [KING LEAR and CORDELIA] "YOU ARE A SPIRIT THAT I KNOW: WHEN DID YOU DIE?"; 19 inches; November 3, 1885. Ex-





A MATTER OF OPINION  
[THE MERCHANT OF VENICE]  
NEIGHBORING PEWS

ONE MORE SHOT  
[OTHELLO]  
PARTING PROMISE





THE PEDDLER AT THE FAIR  
 THE PHOTOGRAPHER  
 PHRENOLOGY AT THE FANCY BALL

THE PICKET GUARD  
 PLAYING DOCTOR  
 POLITICS



POLO  
PRIVATE THEATRICALS  
THE REFEREE

RIP VAN WINKLE AT HOME  
RIP VAN WINKLE ON THE MOUNTAIN  
RIP VAN WINKLE RETURNED

- hibited November-December, 1885, at the Autumn Exhibition of the N. A. D. Priced \$20 in an advertisement in the *Magazine of American History*, December, 1885, and \$15 in Rogers' 1892 catalogue. 1, 5, 6, 8.
- LANDING OF THE NORSEMEN. Bronze, owned by Miss K. R. Rogers.
- MAIL DAY, 16 inches; April 19, 1864. Advertised at \$10 in Rogers' 1882 catalogue. 1, 5.
- MARGUERITE AND MARTHA TRYING ON THE JEWELS. Exhibited at 66th Annual Exhibition of the National Academy of Design, 1891.
- A MATTER OF OPINION, 21 inches; signed: John Roger [sic] New York 1884. Probably one of the designs patented December 9, 1884, as "a group of statuary," without title. Priced \$15 in the 1892 catalogue. 1, 2, 5, 6, 8.
- [THE MERCHANT OF VENICE] "IS IT SO NOMINATED IN THE BOND?", 23 inches; June 1, 1880. Exhibited at the 55th Annual Exhibition of the N. A. D. Advertised at \$20 in Rogers' catalogues of 1882 and 1892, and in the *Magazine of American History* for November, 1882. 1, 2, 3, 4, 5, 6, 8.
- THE MOCK TRIAL, ARGUMENT FOR THE PROSECUTION. June 12, 1877. Exhibited at 52nd Annual Exhibition of National Academy of Design, 1877. Pictured and advertised in the New York City Directories of 1877-78 and 1878-79; and in Rogers' 1882 circular; priced \$20; height 21 inches. 2, 3, 5, 6.
- NEIGHBORING PEWS, 18½ inches; signed: John Rogers New York 1883. Priced \$15 in an advertisement in the *Magazine of American History* for January, 1886, and in Rogers' 1892 catalogue. 1, 2, 3, 5, 6, 8.
- THE OLD FRIAR (early clay).
- ONE MORE SHOT, WOUNDED TO THE REAR, 23½ inches; January 17, 1865. Exhibited at the 1st Fall and Winter Exhibition of the N. A. D., in November, 1867. Priced \$15 in 1876, \$12 in 1882, and \$10 in 1892. 1, 2, 3, 4, 5, 6, 7.
- [OTHELLO] "HA! I LIKE NOT THAT!" [picturing Iago, Othello, Desdemona, and Cassio], 22 inches, October 31, 1882. Advertised at \$20 in Rogers' catalogues of 1882 and 1892, and in the *Magazine of American History* for October, 1882. 1, 2, 4, 5, 6, 8.
- THE PARSON'S DAUGHTER (?).
- PARTING PROMISE, 22 inches; February 8, 1870. Advertised in the 1876 catalogue at \$12, and at \$10 in 1882. 1, 2, 5, 6.
- THE PEDDLER AT THE FAIR, 20 inches; December 10, 1878. Priced \$15 in Rogers' 1882 catalogue. 1, 2, 4, 5, 6.
- THE PHOTOGRAPHER, in two parts, the photographer, 18½ inches in height, and the subject, 17 inches. Each part signed: John Rogers New York 1878. Probably the design patented October 15, 1878, as "a group of statuary." Advertised in the 1882 catalogue at \$12 for the pair. 1, 2, 5, 6, 7.
- PHRENOLOGY AT THE FANCY BALL, 20 inches; signed: John Rogers New York. Advertised in the 1892 catalogue; priced at \$5. 1, 2, 5.
- THE PICKET GUARD, 14½ inches; April 1, 1862. Advertised in the 1876 catalogue at \$10. 1, 2, 3, 5, 6, 7.
- PLAYING DOCTOR, 15 inches; October 15, 1872. Priced \$15 in 1876, \$12 in 1882, and \$10 in 1892. 1, 2, 5, 6, 8.
- POLITICS, 18 inches; November 13, 1888. Priced \$15 in 1892. 1, 4, 5, 8.
- POLO, 21 inches; May 6, 1879. Advertised in Rogers' 1882 catalogue at \$15. 1, 5.
- PRIVATE THEATRICALS, LAST MOMENTS BEHIND THE SCENES, 24½ inches; June 11, 1878. Priced at \$15 in the 1882 catalogue. 1, 2, 5, 6.
- THE REFEREE, 22 inches; November 23, 1880. Advertised in the *Atlantic Monthly*, November, 1880, as "just ready." Listed in the 1882 catalogue at \$15, and in 1892 at \$12. 1, 2, 4, 5, 6.
- RETURNED VOLUNTEER, HOW THE FORT WAS TAKEN, 20 inches; May 17, 1864. Priced \$15 in the 1876 catalogue, and \$12 in 1882. 1, 2, 3, 5, 6, 8.
- RIP VAN WINKLE AT HOME, 18½ inches; March 14, 1871. Priced \$12 in the 1876 and 1882 catalogues, and \$10 in 1892. 1, 2, 3, 5, 6, 8.
- RIP VAN WINKLE ON THE MOUNTAIN, 21 inches; July 25, 1871. Priced \$12 in the 1876 and 1882 catalogues, \$10 in 1892. 1, 2, 5, 6, 8.
- RIP VAN WINKLE RETURNED, 21 inches; July 25, 1871. Priced \$12 in 1876 and 1882, and \$10 in 1892. 1, 2, 5, 6, 8.
- ROMEO AND JULIET. "Madam, your Mother craves a word with you." Patented August





RETURNED VOLUNTEER  
SCHOOL DAYS  
THE SCHOOL EXAMINATION

THE SHAUGHRAUN AND "TATTERS"  
THE SLAVE AUCTION  
TAKING THE OATH AND DRAWING  
RATIONS



- 3, 1886, as "Romeo and Juliet." Advertised in Rogers' 1892 circular at \$15; height 20 inches. 2, 5, 6, 8.
- SCHOOL DAYS, 21½ inches; June 26, 1877. Exhibited in 1877 at the 52nd Annual Exhibition of the N. A. D. Priced \$12 in the 1882 catalogue, and \$10 in 1892. 1, 2, 4, 5, 6, 8.
- THE SCHOOL EXAMINATION, 20 inches; July 9, 1867. Advertised in Rogers' 1876 catalogue at \$15, and at \$12 in 1882 and 1892. 1, 2, 3, 5, 6.
- SHARP SHOOTERS. Pictured on carte de visite photograph entered by Rogers in U. S. District Court in 1863. 2, 5, 7.
- THE SHAUGHRAUN AND "TATTERS" [illustrating Boucicault's play *The Shaughraun*], 20 inches; March 2, 1875. Priced \$12 in 1876, \$10 in 1882, and \$8 in 1892. 1, 2, 5, 6, 8.
- THE SLAVE AUCTION, 14 inches. "The Auction," in plaster, was exhibited at the 35th Annual Exhibition of the National Academy of Design, April-June, 1860. 1, 2, 5.
- TAKING THE OATH AND DRAWING RATIONS, 23 inches; January 30, 1866. Exhibited November, 1867, at the 1st Fall and Winter Exhibition of the N. A. D. Advertised in the 1876 catalogue at \$20, and at \$15 in 1882 and 1892. 1, 2, 3, 4, 5, 6, 8.
- THE TAP ON THE WINDOW, 19½ inches; December 29, 1874. Priced \$15 in the 1876 catalogue, and \$12 in 1882 and 1892. 1, 2, 5, 6, 7.
- THE TOWN PUMP, 13 inches; May 27, 1862. Exhibited at the 37th Annual Exhibition of the N. A. D. in 1862. 1, 2, 3, 5, 6, 7.
- THE TRAVELING MAGICIAN, 23 inches; November 27, 1877. Advertised at \$15 in the 1882 and 1892 catalogues. 1, 2, 5, 6, 8.
- UNCLE NED'S SCHOOL, 20½ inches; July 3, 1866. Exhibited in 1866 at the 41st Annual Exhibition of the N. A. D. Priced \$15 in 1876, \$12 in 1882. 1, 2, 4, 5, 6, 8.
- UNION REFUGEES, 23 inches; April 19, 1864. Priced \$10 in the 1882 catalogue. 1, 2, 5, 6, 7. Bronze owned by the N. Y. H. Society.
- THE VILLAGE SCHOOLMASTER, FOR 'E'N THOUGH VANQUISHED, HE COULD ARGUE STILL, 9½ inches; May 27, 1862. Exhibited in plaster at the 35th Annual Exhibition of the N. A. D., April-June, 1860. 1, 2, 5, 6, 7.
- WASHINGTON. Advertised in Rogers' 1876 circular at \$15; in 1882 circular at \$10. Height 30 inches. 2, 5, 6.
- THE WATCH ON THE SANTA MARIA, 15½ inches. Signed: John Rogers 14 W 12 St. New York. 1, 2, 5.
- WE BOYS, 17 inches; May 14, 1872. Advertised in the 1876 catalogue at \$12, and in 1882 and 1892 at \$10. 1, 2, 3, 4, 5, 6, 7.
- WEIGHING THE BABY, 21 inches; November 21, 1876. Priced \$15 in the 1882 and 1892 catalogues. 1, 2, 3, 4, 5, 6, 8.
- WHY DON'T YOU SPEAK FOR YOURSELF, JOHN? [illustrating Longfellow's *The Courtship of Miles Standish*], 22 inches; design patented February 10, 1885, as "The Courtship of Miles Standish." Exhibited November, 1884, at the autumn exhibition of the N. A. D. Advertised in the *Magazine of American History*, for November, 1885, and in Rogers' 1892 catalogue at \$20. 1, 2, 5, 6, 8.
- THE WOUNDED SCOUT, A FRIEND IN THE SWAMP, 23 inches; June 28, 1864. Exhibited in November, 1867, at the 1st Fall and Winter Exhibition of the N. A. D. Priced \$15 in Rogers' 1876 catalogue, and \$10 in 1882. 1, 2, 3, 5, 6, 8.
- THE WRESTLERS [illustrating Shakespeare's *As You Like It*, picturing Celia, Rosalind, Charles, Orlando, and Touchstone], 27 inches high; design patented September 20, 1881. Advertised in Rogers' 1882 catalogue at \$25, and at \$20 in 1892. 1, 2, 5, 6, 8.
- A portrait bust, owned by John E. Williams was exhibited at the 1st summer exhibition of the National Academy of Design, 1870; a portrait bust, owned by Dr. J. O. Stone, was exhibited at the 47th Annual Exhibition, 1872; and a portrait bust of General Paez, owned by Venezuela, was exhibited at the 9th Autumn Exhibition, November-December, 1890; an unidentified portrait bust was shown at the 66th Annual Exhibition, 1891, and two unidentified portrait busts at the 10th Autumn Exhibition, November-December, 1891; a statue of Abraham Lincoln at the 67th Annual Exhibition, 1892.



THE TAP ON THE WINDOW  
THE TOWN PUMP  
THE TRAVELING MAGICIAN

UNCLE NED'S SCHOOL  
UNION REFUGEES  
THE VILLAGE SCHOOLMASTER



THE WATCH ON THE SANTA MARIA  
WE BOYS  
WEIGHING THE BABY

WHY DON'T YOU SPEAK FOR  
YOURSELF, JOHN?  
THE WOUNDED SCOUT  
THE WRESTLERS



## John Rogers, Sculptor of American Subjects

(Reprinted from the Historical Collections of the Essex Institute,  
October, 1917)

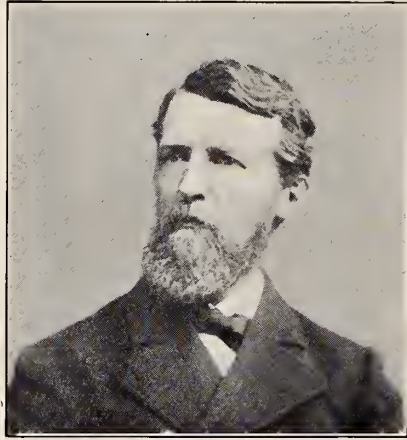
**J**OHN ROGERS was born October 30, 1829, in Salem, Mass., in his grandfather's house — the Pickman-Derby-Brookhouse mansion, demolished in 1915 to make place for a Masonic Temple. When his father settled in Roxbury, he attended the Latin school in that town, and later went to the Boston high school. At the age of sixteen he left school, and for about a year was a clerk in a dry goods store. After that for a few months he worked as a surveyor on the Boston water works, and then began to learn mechanical engineering in a machine shop in Manchester, N. H., where locomotives and cotton machinery were manufactured. There he worked for seven years, and it was during this period that he first began to practice modelling during leisure hours. While in Boston at one time he had seen a friend modelling a head and the idea had appealed to him greatly. His father, however, always had discouraged any artistic inclinations which he had hitherto shown, preferring that he should follow a mercantile career.

The early models that he made were not cast in plaster and being left in the original clay soon disappeared, from the frailty of the material. There was the "Boy Playing at Marbles," "The Old Friar," "At the Confessional," and others, some of which were placed on exhibition at early New Hampshire state fairs. These were halcyon days for the young artist, and he was always sure of an admiring audience about his groups.

The clay in the vicinity of Manchester was of excellent quality, and in company with young friends he would obtain it from the clayey strata on the sandy shores above Amoskeag falls. Statuettes were not common at that time, and Rogers, without the facilities of modern art schools to teach the science of lines or pictorial composition, worked on such subjects as he found in domestic life around him, always embodying a vein of humor that spiced his art and engaged the interest of the public.

While living at Manchester his eyes troubled him so much that at last he was obliged to relinquish work, and a trip to Spain for his health was the result. On his return he went to Hannibal, Mo., where he entered a locomotive machine shop, remaining until the financial panic of 1857, when the works were shut down and he was obliged to leave. All this time he had been modelling during his leisure moments, but as he had to give fourteen hours a day to the machine shop, he did not advance rapidly. He had saved money, however, and finally decided to go abroad to see the great works of sculptors, and then to take up some art work that would assure him of a living. This was during the winter of 1858-59. He was gone eight months and visited Paris and Rome. In Rome he studied art for the first time in the studio of a Mr. Spence, an English sculptor. In a short time, however, he found that the classic style did not appeal to him, and his observations led him to





**John Rogers**  
1829—1904



**Ichabod Crane and the Headless Horseman**  
BRONZE GROUP BY JOHN ROGERS



CAMP LIFE  
THE BUSHWHACKER  
CHECKER PLAYERS

SHARP SHOOTERS  
THE FAIRY'S WHISPER  
WASHINGTON



*Fighting Bob*

(JOSEPH JEFFERSON AS BOB ACRES,  
IN SHERIDAN'S "THE RIVALS")

BY JOHN ROGERS

the determination to become an American sculptor, and to found a style of his own.

On returning to America he went to Chicago and engaged in work as a surveyor, and while there he made a small group called "The Checker Players," which was exhibited at a charity fair and attracted much attention. The commendation bestowed upon this group greatly encouraged him. Then the war began, and he saw the opportunity to popularize his figures. In 1860 his "Slave Auction" was exhibited in the Union Art Galleries at New York City, and he was at once acclaimed a sculptor of merit. A small studio was taken in an attic at 599 Broadway, New York City, and there began his successful career. Rogers modelled his figures in ordinary clay, and having learned from an Italian a method of reproducing the groups in plaster by means of gelatine moulds, he was enabled to sell a large number of each group. Many groups had not been made before he perceived the necessity of having the original working model cast in bronze, and at his death there were forty-eight of these bronzes in existence. Some of these are now on exhibition at the Metropolitan Museum in New York and at the Academy of Fine Arts in Brooklyn.

Agencies for the introduction and sale of the groups were established in all of the larger cities in the country, and the artist found himself a famous man on the merits of his work. As wedding presents or presentation offerings the groups were in ready demand, eventually finding an honored location on the black walnut table standing in the parlor window. It is estimated that of each of the more popular groups at least three thousand copies were sold, and that at least one hundred thousand examples of his work

must have been displayed in all parts of the United States, but principally in New England and the Middle West. The average group was sold at fifteen dollars. "The Council of War" brought twenty-five. "The Football Players" was the last group that he modelled.

Rogers did two pieces of sculpture of heroic size. The first, an equestrian statue of Gen. John F. Reynolds, who was killed at Gettysburg, now stands in Philadelphia before the City Hall. To execute this he built a studio at Stamford, Conn., and completed the model in less than a year. The second, "Abraham Lincoln," stands in a small park at Manchester, N. H., in front of the high school. It was shown at the Columbian Exposition and obtained a gold medal. He also made a fine bronze bust of General Paez of Venezuela and two bronze groups of half-size — "The Landing of the Norsemen," now in the Museum of Arts and Sciences, Brooklyn, N. Y., and "Ichabod Crane and the Headless Horseman," which may be seen at the Metropolitan Museum of Art, New York City. He made a few busts of friends and members of his family, viz.: John E. Williams,\* President of the Metropolitan Bank of New York, Dr. Willard Parker of New York City, William Cullen Bryant (owned by Mrs. John Rogers), Dr. John O. Stone of New York City, and others. His greatest success, however, always was in the work that he originated, "art for the people," invested with dignity and charm, and at his death in 1904 it might well be said that he had done more to imbue the American people with an appreciation of art than any contemporary sculptor.

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\* This bust is now (1932) in the possession of the Society for the Preservation of New England Antiquities.





2...

THE ART INSTITUTE OF CHICAGO  
ADAMS STREET AND MICHIGAN AVENUE  
CHICAGO, ILLINOIS

EXHIBITION SALES  
DEPARTMENT

Feb 17/33

To the  
Lincoln Nat. Life Ins Co.  
For Mr. Wayne

Gentlemen

I have just  
secured a John Rogers  
Group of Sculpture entitled  
"The Council of War." In case  
you are not familiar with  
The Rogers Group's. I wish to  
state that this piece is undoubtedly  
by one of the rarest. and  
would add greatly to your  
Museum. The Central figure  
is of course Lincoln seated  
scanning a map which he  
holds outstretched. Back of

1. The first part of the paper is devoted to a general discussion of the problem of the origin of life.

2. The second part of the paper is devoted to a detailed discussion of the problem of the origin of life.

3. The third part of the paper is devoted to a detailed discussion of the problem of the origin of life.

4. The fourth part of the paper is devoted to a detailed discussion of the problem of the origin of life.

5. The fifth part of the paper is devoted to a detailed discussion of the problem of the origin of life.

6. The sixth part of the paper is devoted to a detailed discussion of the problem of the origin of life.

7. The seventh part of the paper is devoted to a detailed discussion of the problem of the origin of life.

8. The eighth part of the paper is devoted to a detailed discussion of the problem of the origin of life.

9. The ninth part of the paper is devoted to a detailed discussion of the problem of the origin of life.

10. The tenth part of the paper is devoted to a detailed discussion of the problem of the origin of life.

11. The eleventh part of the paper is devoted to a detailed discussion of the problem of the origin of life.

12. The twelfth part of the paper is devoted to a detailed discussion of the problem of the origin of life.

Lincoln, standing are the figures  
of General Grant and Secy-  
Stanton, Grant is pointing to  
the map while Stanton is  
looking over Lincoln's shoulder  
and at the same time cleaning  
his glasses. The group stands  
about two feet high and is  
about 2 feet long. and unlike  
most pieces is signed and dated  
1868. Will you please write  
and let me know if you are  
interested?

Very sincerely yours.  
Huri F. Gutherz  
C.



RECEIVED  
FEB 18 1933  
LINCOLN NATIONAL  
LIFE INSURANCE CO.

February 20, 1933

Mr. Henri F. Gutherz  
Art Institute of Chicago  
Adams St.,  
Chicago, Ill.

Dear Sir:

Your letter addressed to the Lincoln National Life Insurance Co. has been forwarded to this department. The Director Dr. Louis A. Warren is at present out of the city, but as soon as he returns I will bring your letter to his attention.

Yours Very Truly

R. Gerald McMurtry Librarian  
Lincoln National Life Foundation

# MEMORANDUM

TO : Mr. Tolson  
FROM : Mr. Clegg  
SUBJECT: [Illegible]

[Illegible text block]

[Illegible text block]

[Illegible text block]

c 9 Stalworth

February 27, 1933

Mr. Henri F. Gathers  
Art Institute of Chicago  
Adams Street and Michigan Avenue  
Chicago, Illinois

My dear Sir:

Your letter with reference to the Rogers Group  
"The Council of War" is before me.

I am quite familiar with this work of art and  
if you will place a price upon it we will let you know  
whether or not we are interested in acquiring it.

Very sincerely yours,

LAW:EB

Director  
Lincoln Historical Research Foundation





3.

THE ART INSTITUTE OF CHICAGO  
ADAMS STREET AND MICHIGAN AVENUE  
CHICAGO, ILLINOIS

EXHIBITION SALES  
DEPARTMENT

March 7. 33

Mr. Louis A. Warren  
Director, Lincoln Museum  
St. Wayne Ind.

My dear Mr. Warren  
The owner of the Rogers-  
"Council of War", has asked me  
to place a valuation of \$300,  
on the group. Perhaps however  
for a Museum this price  
could be shaded. This piece  
was in the "Oldroyd" collection  
Washington D.C. and was Mr.  
Oldroyd's favorite and always  
stood on a small table in his  
study. Very sincerely yours  
Huri F. Gutherz



March 9, 1933

Mr. Henri F. Gutherz  
The Art Institute of Chicago  
Adams Street & Michigan Avenue  
Chicago, Illinois

My dear Mr. Gutherz:

Thank you very much for taking the trouble  
to secure a price for us on the Rogers group.

We would not care to make a purchase,  
however, as we have had them quoted to us as low as  
\$50.00 and that was before the depression.

Very sincerely yours,

LAW:LH                      Director  
Lincoln Historical Research Foundation





Chicago, Illinois,

May 20, 1935.

Dr. Louis A. Warren,  
Lincoln Historical Research Foundation,  
Fort Wayne, Indiana.

Dear Dr. Warren:

It is my understanding that your Foundation is interested in securing valuable Lincoln items. I would like to tell you that I have two Rogers statues. One is of Lincoln, Stanton and Grant, "The Council of War." The other is "Taking the Oath of Allegiance." The latter one will need restoring, but "The Council of War" is complete, having been restored into perfect condition.

If you would like these for your collection, will you please let me know what you would be willing to pay.

Very truly yours,

*B. F. Stoneberger*

B. F. Stoneberger,

360 East Garfield Boulevard,

Chicago, Illinois.



*Reagan Station*

May 23, 1935

Mr. B. F. Stoneberger  
360 E. Garfield Blvd.  
Chicago, Illinois

My dear Mr. Stoneberger:

Thank you for calling to our attention the items which you have in your collection and which you are offering for sale.

I regret to say we do not make appraisals of Lincoln items here and those desiring to submit Lincoln items must submit prices along with the specification of the article. If you care to do this, we will be pleased to give it consideration.

Very truly yours,

LAW:EB

Director  
Lincoln National Life Foundation





7. .  
PUBLISHING  
...THE TUTTLE COMPANY INC...

OLDEST & LARGEST PUBLISHERS OF GENEALOGIES  
IN THE UNITED STATES



200,000 OUT-OF-PRINT BOOKS AND PAMPHLETS  
ALWAYS IN STOCK

Oct. 26, 1935

Lincoln Historical Research Foundation  
Fort Wayne, Indiana

Att: Louis A. Warren

Dear Sir;

I have located here a Rogers Group entitled "Council of War". It is a large size, over two feet in height. Lincoln is seated looking at a map. Standing behind the chair, looking over his shoulder, is Stanton on his left hand, and Grant on his right.

The top of Lincoln's hand, holding the map, is broken, and the outside paint is peeling in many places and more or less discolored. There is a slight crack in the base but there is nothing about the piece that can't easily be repaired. New paint would cover up all the defects except the slight repairs on Lincoln's hand.

I can sell you this Group for \$25.00 packed to go by express, F.O.B. Rutland.

Please let me know if this would interest you, subject to prior sale?

Sincerely yours

*Chas. E. Tuttle*  
Chas. E. Tuttle

CET:GW





November 1, 1935

Mr. Chas. E. Tuttle  
Tuttle Publishing Co.  
Rutland, Vermont

Dear Mr. Tuttle:

We might be interested in the acquisition of the Rogers Group if we felt the condition of the statuary was such as would allow it to be shipped without further injury.

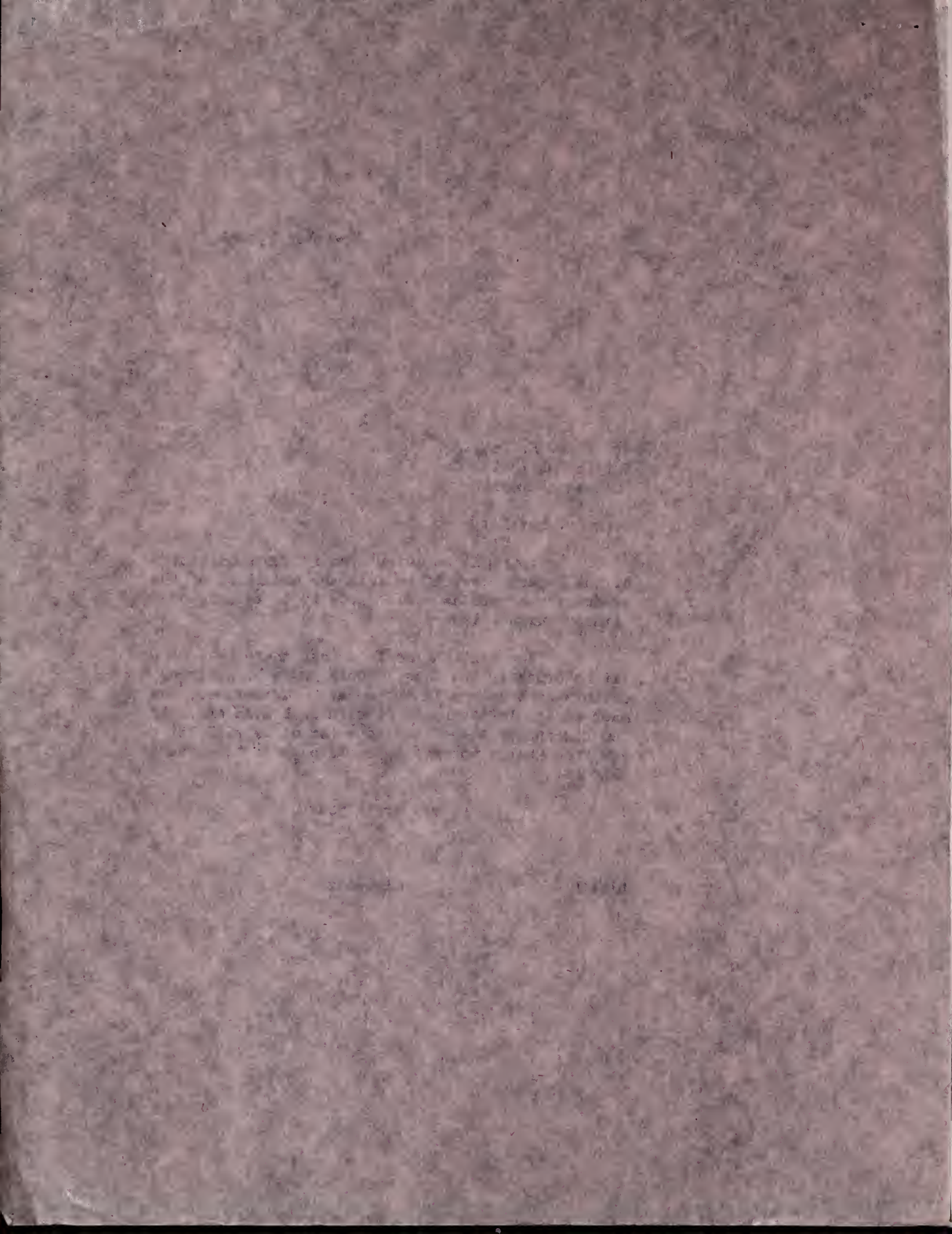
You mention the fact that there is a slight crack in the base. Would there be a danger of further breakage in shipment? Furthermore, how much of the left hand of Lincoln is broken off? If you can answer these questions for us we will let you know whether or not we would care to have you ship it.

Very truly yours,

LAW:LH

Director







# CHAS. E. TUTTLE CO.

200,000 OUT-OF-PRINT BOOKS AND PAMPHLETS IN STOCK  
DISTRIBUTORS FOR THE TUTTLE PUBLISHING CO., INC.  
LARGE GENEALOGICAL DEPARTMENT

RUTLAND, VERMONT

Nov. 21, 1935

Lincoln National Life Foundation  
Fort Wayne, Indiana

Att: Louis A. Warren, Dir.

Dear Sir:

Your letter received in regard to the Rogers Group entitled "Council of War", and I am sending it by express, carefully packed. Please use extreme care in unpacking this as it is a heavy piece and likely to break.

You can see for yourself its condition when it arrives and you will note it is really in better condition than I described it. The crack at the base is merely a surface crack and does not go through the base. The paint will have to be very carefully removed in spots where it is peeling. I have had no experience in fixing up anything of this kind so I can not give you instructions how to do it, but in a city of your size, you can undoubtedly find somebody who can fix it up, and make this a first class piece.

I am sending with the Group a package of "Dio-A-Do". If this is carefully used, you can clean the surface, but you would need to use extreme care where the paint has already come off as it might soften the plaster of Paris, but this can be used with safety on any surface that water will stand. It might be that some warm water and ivory soap would be better than the "Dio-A-Do". When the loose paint is off you can do this over with a flat paint but perhaps it would be better to simply touch the white spots that are left with paint of similar color, in fact, I think this would be the best way. As you probably know all the Rogers' Groups are peeled in this way. After all this Group was made 67 years ago, and considering that fact, it is about in as good condition as you ever would get one.

If you are not satisfied with this, please let me know as I have two other parties to whom I would send it, and I will send you shipping directions as to where to send this, but in that case, please use extreme care in repacking it. Meanwhile, I am confident that you will want the piece yourself for I do not know where you would ever get another one, or get one that would be in as good condition as this one.

Sincerely yours,

Charles E. Tuttle

CET:GW

P.S. Since writing above we have found Lincoln's hand. It is being sent in the same package but wrapped separately, so please be careful when unpacking that it does not get lost.

C.E.T.







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DISTRIBUTORS FOR THE TUTTLE PUBLISHING CO., INC.

RUTLAND, VERMONT

Nov. 26, 1935

Your Order

Invoice

To

Lincoln National Life Foundation  
Fort Wayne, Indiana

---

Att: Louis A. Warren, Dir.

1 Rogers' Group - "Council of War"

\$25.00

ALL CLAIMS MUST BE MADE WHEN BILL IS RECEIVED







# CHAS. E. TUTTLE CO.

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RUTLAND, VERMONT

Nov. 30, 1935

Lincoln National Life Foundation  
Fort Wayne, Indiana

Att: Louis A. Warren, Dir.

Dear Sir:

I enclose a letter from James B. Robertson, Dogwood Lane, Westport, Conn. which will explain itself.

If you are not satisfied with the Rogers' Group when you receive it, please forward it under labels which we enclose direct to Mr. Robertson, as he will take the piece if you do not want it, and I caution you to be very, very careful in repacking it. Please see that it goes by Express so that if this should get broken, we could put a claim in with the Express Company. You may send the Group to Mr. Robertson, transportation collect.

I expect, however, that you will keep the Group for I assure you, you will never find one in any better condition.

Sincerely yours,

*Chas. E. Tuttle*  
Charles E. Tuttle, Jr.

CET:GW





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LARGE GENEALOGICAL DEPARTMENT  
RUTLAND, VERMONT

December 10, 1935

Lincoln National Life Foundation  
Fort Wayne, Indiana

Att: Louis A. Warren, Dir.

Dear Sir:

I trust by now you have received the Rogers' Group "Council of War", and I hope you are satisfied with this, if not, please forward it to:

James B. Robertson  
Dogwood Lane  
Westport, Conn.

who has today written us a letter asking if you are going to keep it. We have explained to him that you had first chance at it.

I enclose a slip of paper with John Rogers' signature on it which may interest you to go with the piece, at any rate, there is no-charge for it.

Very truly yours,

Chas. E. Tuttle,

CET:GW





300. 10. 22. 1

December 12, 1935

Mr. Chas. E. Tuttle  
Rutland, Vermont

My dear Mr. Tuttle:

The Rogers Group which you kindly forwarded for our approval has arrived and enclosed you will please find a check for \$25.00 in payment for it.

While it is in very bad condition as far as its comparison with others we have seen is concerned, with the expending of a few dollars I think it will be possible for us to put it in pretty good shape.

Thank you very much for thinking of us with reference to this Rogers Group and we are also grateful to have the autograph of John Rogers which you kindly enclosed in your last letter.

We trust you will keep us in mind when any unique item relating to Lincoln is called to your attention.

Very truly yours,

LAW:LH  
Enc.

Director





M. A. LOOSE

ESTABLISHED 1912

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Nov. 30 - 1935

Lincoln Life Ins. Co.,  
Fort Wayne, Indiana.

Gentlemen:-

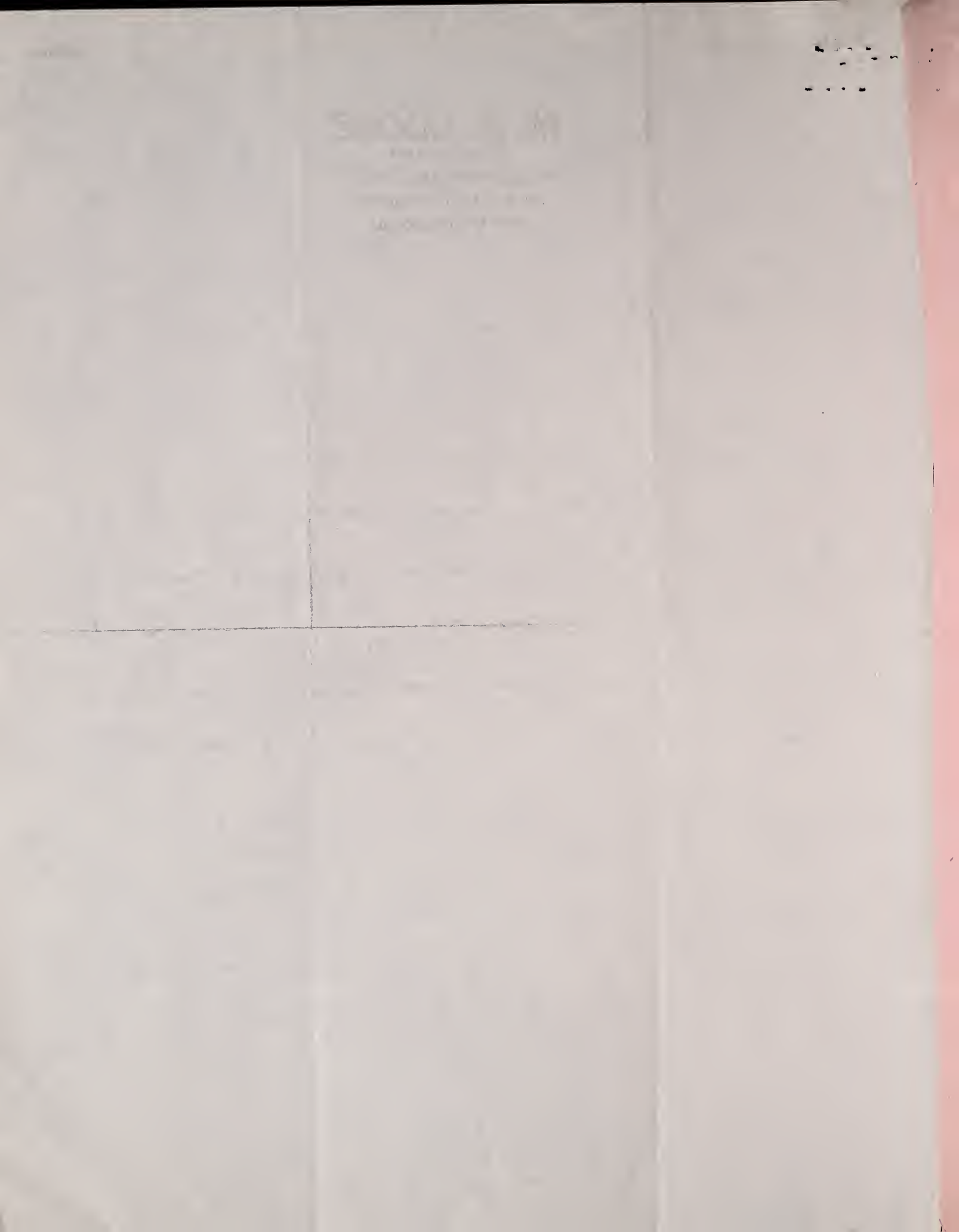
I have just acquired one of the famous John Rogers groups called, "A Council of War," showing Lincoln, Grant, and Stephens. Very nice condition, small restoration to arm and paper. Price \$32.50. Are you interested in buying it?

Very truly yours,  
M. A. Loose.



11-11-11

St. John's  
The Church  
St. John's  
St. John's  
St. John's



December 6, 1935

Mr. M. A. Loose  
415 W. Los Feliz Blvd.  
Glendale, California

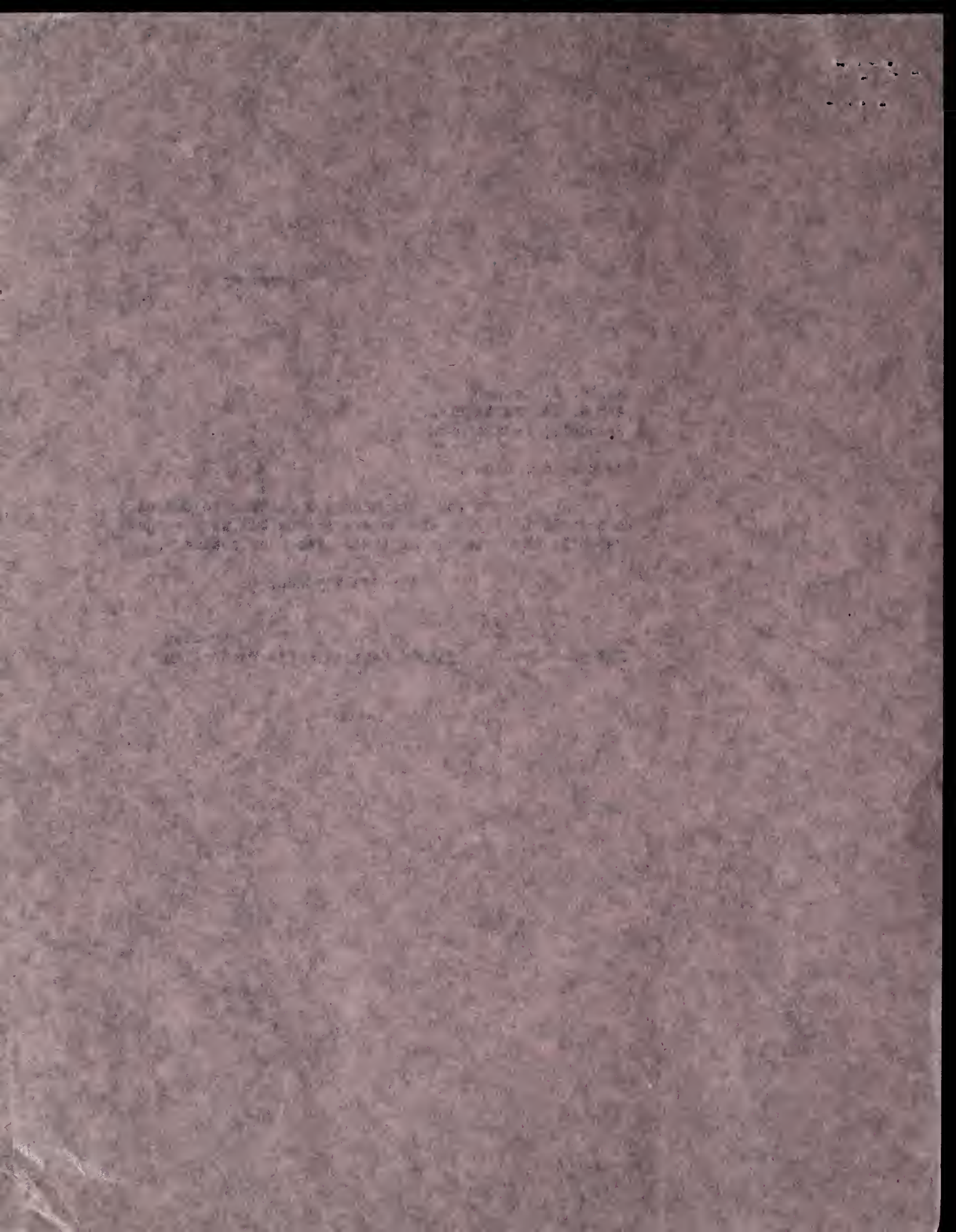
My dear Mr. Loose:

Thank you very much for calling to our attention  
the availability of the Rogers groups but we have just  
recently acquired one of these pieces of statuary.

Very truly yours,

LAW:EB

Director  
Lincoln National Life Foundation





Washington Dc  
Dec. 30, 1935

Dear Sir,

I was visiting the  
Lincoln Museum and  
met the care taker,  
and he was telling  
me you might be  
interested in one  
off the Rogers gopes  
which I have.

Which consist off  
Lincoln, Grant and  
Stanton as the  
consul of War  
as you know is



9  
a war time group. By  
John Rogers and is  
very good. If you  
are interested let  
me hear from you  
in your earliest  
convinced.

I remain yours  
Very Truly;

R. H. Luttrell  
409-2 St N.W  
Washington  
D.C

*Rogers group*

January 3, 1935

Mr. R. H. Luttrell  
409 - 2nd Street, N. W.  
Washington, D. C.

My dear Mr. Luttrell:

Thank you very much for calling to my attention the Rogers group which you have in your possession and if we had not just recently purchased one, we would of course be glad to take the matter up with you but would not desire to have a duplicate.

Very truly yours,

LAW:LH

Director



3  
936 Moore Ave  
W. Williamsport Pa.

Dear Dr. Warren.

Would you be interested in  
A. Roger's group of Lincoln, called A. Council of  
War.

Thanking you for a reply.

Very truly yours,

R. Sauer.





September 9, 1936

Mr. R. Sauer  
936 Moore Avenue  
West Williamsport, Pennsylvania

My dear Mr. Sauer:

Thank you very much for calling to our attention the availability of a Rogers' group of Lincoln.

We already have one of these featured statuaries so we would not care to acquire another.

Is there not one other Rogers subject containing a Lincoln statue? It appears to me as if I recall one. If so, we do not have that one.

Very truly yours

LAW:LM

Director





THE  
NEW-YORK HISTORICAL SOCIETY  
QUARTERLY BULLETIN

VOL. XXI

APRIL, 1937

No. 2



THE BUILDING OF THE NEW YORK HISTORICAL SOCIETY AS IT WILL APPEAR  
UPON COMPLETION, SHOWING THE NEW WINGS NOW IN THE COURSE OF  
CONSTRUCTION ON THE CORNERS OF 76TH AND 77TH STREETS

PUBLISHED BY THE SOCIETY AND ISSUED TO MEMBERS  
NEW YORK: 170 CENTRAL PARK WEST





JOHN ROGERS' STUDIO, NEW CANAAN, CONNECTICUT  
(Photograph presented by Miss Katherine R. Rogers, 1936)

## THE JOHN ROGERS GROUP

BY A. J. WALL

During the past decade a vast revival of interest has been manifested in the well known Rogers Groups in plaster which, until recently, throughout the land have been either relegated to attics or destroyed because they were "out of date." This renaissance in the art of John Rogers, whose groups graced all the drawing rooms of the cultured, and the favorable comments from laymen and artists alike as to their merit is proof of the fact that at no time has the life of the American people been so graphically portrayed and executed with better skill than is evidenced in these groups.

The New York Historical Society, often a pioneer in collecting data of specialized interest, was among the first to gather, over a number of years, almost seventy of them which were described, with illustrations, by Miss Dorothy C. Barck in our *Quarterly Bulletin* of October, 1932.

A syndicated news item which reached the press of the whole country about our activity in preserving these plaster works of art brought the most voluminous correspondence ever received by the Society on any one subject and emphasized the great interest in them throughout the United States.

It needs no further explanation, therefore, why the Society should want to add all that it could acquire of John Rogers' work, especially in that he was a New Yorker and the greater part of his work was done in the city.

Of the seventy-odd original bronzes the family of John Rogers had retained thirty-five of them. Miss Katherine R. Rogers of New Canaan, Connecticut, daughter of the sculptor, into whose ownership these passed exhibited them first at the Lotos Club in New York City and lately at the Art Gallery of Mr. C. Edward Wells on 57th Street, where they were offered for sale as a whole collection. Thereafter negotiations with Miss Rogers have made possible the acquisition by the Society of these unique bronzes and,

with the data pertaining to his life and work kindly donated by the family, have brought to us the best collection of this man whose work will always have a fascination and an appreciation of unusual interest. A John Rogers Memorial Room is to be created as part of our new building which will have special equipment to show the groups to their advantage.

The time of ages was not necessary for the appreciation of the appealing works of John Rogers. The public of his period greatly admired them and did not hesitate to adopt him as their "artist of the people." The eminent personages who wrote Rogers complimenting him are largely quoted in Mr. and Mrs. Chetwood Smith's book on the "Rogers Groups" published in 1934. All of this correspondence was donated to the Society by Miss Rogers and includes letters from Abraham Lincoln, Joseph Jefferson who posed for "Fighting Bob" and "Rip Van Winkle," Reverend Phillips Brooks, Reverend and Mrs. Henry Ward Beecher, Robert C. Winthrop, Justin Winsor, Edward E. Hale, Robert Collyer, Lyman Abbott, Fanny Kemble, General U. S. Grant, Edwin M. Stanton, John Greenleaf Whittier, William Lloyd Garrison, William Cullen Bryant, and others.

Scrapbooks, diaries, notebooks, pencil sketches, photographs, patent papers, medals and awards constitute the balance of the material received. "As one peruses these data it is evident how deeply John Rogers impressed himself on the people of his day. The laudatory comments of critics, the unanimous approval of the subjects he sculptured can hardly be equalled in any man's lifetime.

June 13, 1864, Abraham Lincoln:

"I can not pretend to be a judge in such matters; but the Statuette group "Wounded Scout"—"Friend in the Swamp" which you did me the honor to present, is very pretty and suggestive, and, I should think, excellent as a piece of art. Thank you for it."

January 18, 1865, Henry Ward Beecher:

". . . That I admired these works I need hardly say— But I am specially gratified in the moral element that so plainly appears in all that you do. . . ."



May 15, 1868, Edwin M. Stanton, acknowledging the Council of War group wrote:

" . . . Am highly gratified with the genius and artistic skill you have displayed. . . . I think you were especially fortunate in your execution of the figure of President Lincoln. In form and feature it surpasses any effort to embody the expression of that great man which I have seen. . . ."



JOHN ROGERS (1829-1904)  
In his New York City studio, about 1873  
(*Carte-de-visite* photograph presented by Miss  
Katherine R. Rogers, 1936)

October 18, 1869, William Cullen Bryant:

"I thank you for your beautiful and expressive group of the "Fugitive's Story." You have succeeded in a higher degree than almost any artist of any age in making sculpture a narrative art, and giving to motionless and speechless figures the power to relate their own adventures."



July 20, 1891, Mrs. Henry Ward Beecher says:

"Maj. Pond made me a present of your most excellent statuette of Mr. Beecher and I cannot forbear to tell you what a treasure and comfort it is to me. It speaks to my heart far more forcibly than the public one—that turns its back to all old friends in the [Brooklyn] City Hall Park. I hope some day to be able to give to each of my children this figure of their father which you have made so true to life. . . ."

In the memorial room which the Society plans his masterful work will be preserved to the delight of an enthusiastic public which never ceases to praise.

The list of the original bronzes purchased by the Society follows:

- |   |   |
|---|---|
| 1. LANDING OF THE NORSEMEN                      | 19. THE COUNTRY POST OFFICE             |
| 2. ICHABOD CRANE AND THE HEAD-<br>LESS HORSEMAN | 20. THE WRESTLERS                       |
| 3. FETCHING THE DOCTOR                          | 21. KING LEAR                           |
| 4. CHECKERS                                     | 22. THE BALCONY                         |
| 5. THE FUGITIVE'S STORY                         | 23. THE CHARITY PATIENT                 |
| 6. A MATTER OF OPINION                          | 24. COMING TO THE PARSON                |
| 7. WEIGHING THE BABY                            | 25. GOING FOR THE COWS                  |
| 8. PLAYING DOCTOR                               | 26. RIP VAN WINKLE AT HOME              |
| 9. THE ELDER'S DAUGHTER                         | 27. RIP VAN WINKLE ON THE MOUN-<br>TAIN |
| 10. THE FAVORED SCHOLAR                         | 28. RIP VAN WINKLE RETURNED             |
| 11. THE FIRST RIDE                              | 29. TAKING THE OATH                     |
| 12. THE TRAVELING MAGICIAN                      | 30. THE WOUNDED SCOUT                   |
| 13. NEIGHBORING PEWS                            | 31. UNCLE NED'S SCHOOL                  |
| 14. POLITICS                                    | 32. COUNCIL OF WAR                      |
| 15. THE RETURNED VOLUNTEER                      | 33. OTHELLO                             |
| 16. ROMEO AND JULIET                            | 34. MERCHANT OF VENICE                  |
| 17. SCHOOL DAYS                                 | 35. COURTSHIP OF MILES STANDISH         |
| 18. THE SHAUGHRAUN AND TATTERS                  |   |

Among the most interesting of her father's manuscripts which Miss Rogers presented to the Society, are five letters written by John Rogers early in 1860, to his aunt, his mother's sister, Mrs. Ephraim Peabody (Mary Jane Derby), of Boston. Herself an artist, she was Rogers' most encouraging relative, and to her he wrote of his struggles and ambitions, at the very beginning of his

career. These letters tell so much about his early work that they are printed in full (with the exception of a few family references).

*From John Rogers to Mrs. Ephraim Peabody, of Boston*

Dear Aunt,

N. York, Jan. 19 [1860]

Knowing the interest you take in your Nephew I want to take advantage of it to ask a favor. I suppose you have heard that I have been very busy in this village for the last few weeks in getting up some groups preparatory to putting them in the market. Now I have one child of especial favor amongst them which is rather a pet of mine & I wish to get a patent right on it so as to prevent its being copied & to enable me to sell the right in other places. The expense I find will be nearly forty dollars. As my exchequer has had a great drain on it lately, I hardly felt like spending so much money without being sure of a return. It occurred to me that you could get me a dozen subscribers amongst your friends who would be willing to pay \$5. a copy which would probably cover all the expense & I would agree to deliver them safely. It is the group of the Slave Auction & though perhaps not so pleasing a subject as some of my other works is by far the best I think. It is cast in composition which is much harder than plaster. It is hardly fair to ask people to subscribe for what they have not seen but anyone who is acquainted with my other works can judge somewhat about this. It struck me that such people as Mrs. Lee might take an interest. I am going to work next week to cast a good many & then I intend to send them round the streets as the stores will not receive them for fear of offending their Southern customers. It is so strong Anti Slavery that I should not wonder if it made some excitement amongst the pro slavery party, but it will do no harm if it does. It will be like the lawyer in one of Dickens Works who begged that someone would only *kick* him so as to make himself famous. Now if you have any objection to doing this for me I beg you will not hesitate to say so. . . . Please let me hear from you soon what you think of my plan & direct to 599 Broadway Room 28, & oblige

Yr. Af. Nephew,

JOHN ROGERS

N. York, Jan 31 [1860]

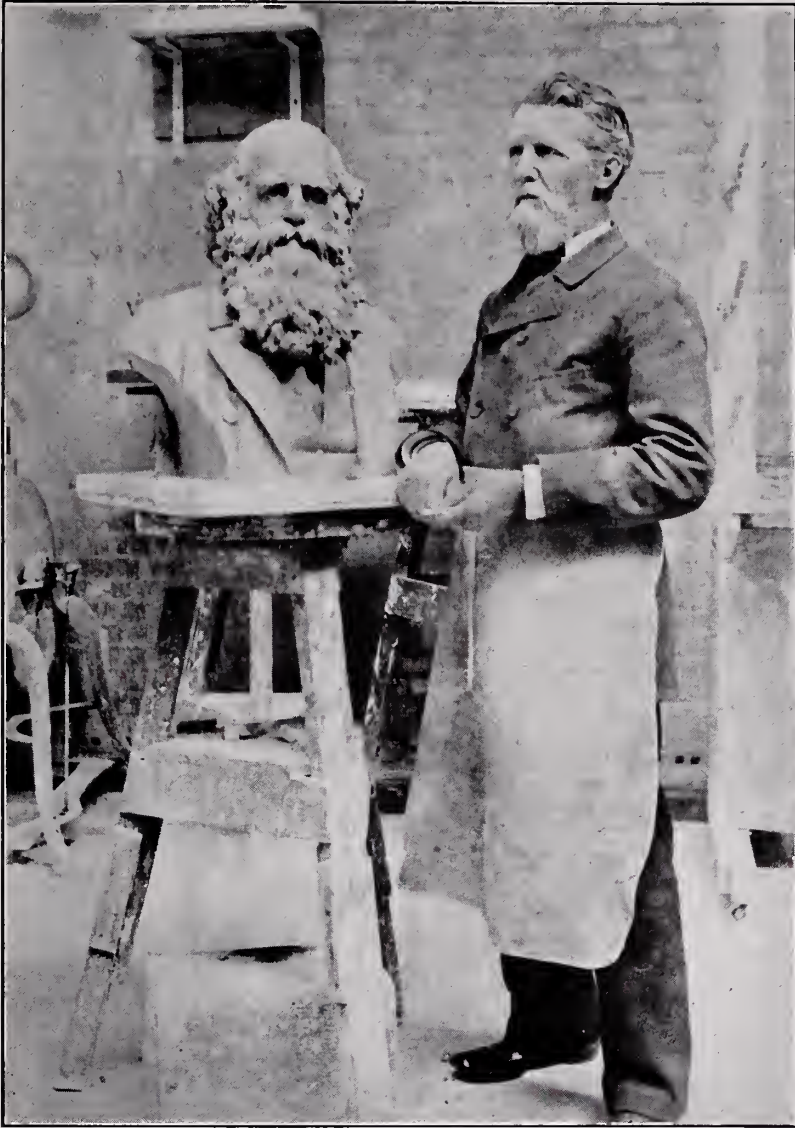
Dear Aunt,

I have just returned from a lecture by Wendell Phillips the most eloquent one I think I ever heard. His manner was perfectly calm & dignified & so quiet that it seemed almost impossible to lead along such an immense audience so completely as he did. I dare say you may have heard the same lecture in Boston on *Tousaint l'Ouverture*.

I think I shall send on two groups to you tomorrow. The Slave Auction is beginning to go like hot cakes. I think I told you of my plan to send a negro round with them. I happened to light on a capital man who started out yesterday. In his travels he came across Mr Lewis Tappan who is a leading Abolitionist here who bought it at once & came immediately up to see me with a friend, an artist. He seemed to think it could not be improved & that I had told the whole story. He took my man Friday in tow & gave him a list of people to go to. My man has sold several to day & come back in a great state of excitement. He thinks he is going to make his fortune. I have had calls from Dr Cheever & several of the noted abolitionists & others have inquired about me & are going to call. I expect to be in all the papers soon as several have promised to notice it as soon as I send them a group. I cant get any more ready before next week.

Now you see I make no hesitation in troubling you because I know you want to assist me & brass is getting so plenty in my composition, that, if I see anyone whom I think can help me, I have learned to introduce myself & impress them in my service.

I should like to make some bargain with Cotton, either to exhibit my groups & take orders on commission or to buy the right and get them up in Boston. In the latter case I should have to get a patent right to secure him. There is so much risk & trouble in transporting them that I prefer the latter course. He can tell probably after they are seen a short time, how profitable it would be to him. He may suggest some other course. They are immensely improved in appearance by a blown glass case over them. Any expense you may incur about them I will make up to you when I come on in a few weeks. I hope they will reach you in safety.



JOHN ROGERS, STANDING BESIDE HIS PLASTER BUST OF WILLIAM  
CULLEN BRYANT, ABOUT 1892  
(The bust of Bryant and this photograph were presented to the Society in 1936 by  
Miss Katherine R. Rogers)



It is the first time any of my children have made a journey alone, but I shall give them my blessing & start them off. You may tell Cotton for his *private* information that they can be got up, all finished for \$1.50. The price I put on them is \$3.00—both groups. This dont allow any great profit when the commission for selling is taken out, but I started with the idea of making them popular & I want them in the means of everyone to buy. Large sales & small profits.

Yr. Af. Nephew

JOHN ROGERS  
599 Broadway, Room 28

---

N. York Feb 5 [1860]

Dear Aunt,

I am very sorry to hear that the Auctioneer [in the group of "The Slave Auction"] came to grief. I am afraid it cannot be mended to look well. I wish I had another good one to send. The Farmers home was not meant for you but perhaps it is as well to put them together. It was ordered by a friend in Boston. I still have faith in my sky rockets if I pack them differently. I will try again soon. I have just made a successful attempt at casting & now I am going to cut adrift from my provoking Italian friends who get all my money away from me & cheat me into the bargain. About the price of the groups in Boston I don't know but you are right. There must be a difference between the price there & here unless they are cast there & it might as well be 5 as 3.50 perhaps. Let Cotton decide that. I want them to *go off* & be *popular* even at a present sacrifice, so as to have them scattered round & be known. I hope to hear that the Auctioneer's surgical operation has been successful. I enclose a specimen of a business card. I will send a pack on by Ellen for Cotton to distribute if he agrees to exhibit the groups.

Yr. Af. Nephew

JOHN ROGERS

---

Dear Aunt,      N York, Thursday eve. [February 23, 1860]

I am very glad you did not send the groups to Everetts. I did not know whether you had done so or not but of course should not wish to exhibit a broken figure. I should have sent some on as I had lot under way that I thought were going to be very nice ones, but they turned out the reverse. As I have so much difficulty in getting good ones & there is so much risk in sending them on, I have concluded not to try & sell any in Boston but to put one at Everetts for a short time so as to let my friends know what I am about & then in a week or two I shall have another group which I can send without fear of breaking. This is the "Checker Players" which I have just cast & which only needs drying to make duplicates. Judging from those who have seen it I think it is going to take & I expect to make a good profit on it at \$1.50. So as long as I get the credit of the Slave Auction I do not care to *push* it but trust to the Checker Players which is so much more easily cast & packed. With this idea I have sold a group of the Slave Auction to Geo. Perry & have agreed with him to let it be put at Everetts for a while. I shall send it tomorrow probably. I will write to them directly now I think & that will save putting you to any further trouble. The other group I dont care about having seen. I am well aware of its defects & besides it is not a paying group—too much trouble to cast. I sent another one to the friend who ordered it. So you are welcome to it or to make any disposition you like of it.

Did you see how the Slave Auction figured under the head of "demonology" in the Independent last week? There was a good article in the Tribune yesterday about it. I think now that I shall send one of the Checker Players on as soon as I get some cast & then soon after come on myself & bring a quantity. A friend of mine in Williams & Stevens here, who saw the group, said he could sell as many as I could cast. He thought it first rate. So I feel quite hopeful about it. I should like to know your opinion of the color of the Slave Auction I intend to send. I have been experimenting a little in color & everybody seems to like this. It is a slate. . . . I shall probably see you in about three weeks, at a guess.

Yr. Af. Nephew,

JOHN ROGERS



INTERIOR OF JOHN ROGERS' STUDIO AT NEW CANAAN, CONNECTICUT  
Photographed for The New York Historical Society, December, 1936

N. York      Monday

Dear Aunt

I have just rec'd your letter. I dont exactly understand your arrangement with Everett. Does he expect me to send on a quantity for him to sell or does he wish to see the effect of this one first? I shall have some very good ones I think the last of this week—much better probably than the one I sent you. If he wants a number I can send them directly to him. It would at least be better to have a good looking one for a sample. (That's all honest in the way of trade you know) About the price I have some doubts. If I sell them here for \$3 & anybody can send on & get one for that it is hardly fair to charge 5 in Boston. You know they are not intended for rich peoples parlors but more for common houses & the country. The abolitionists here have all advised me to put them at 3 dollars & many think that is too high. As I want them *popular* they must *be put low* or else nobody but the rich will buy them & they would not want them in their parlors. According to my present arrangement of getting them up, the profits are *small*, but when I can afford to have my own workmen the case will be different & as I do not depend on any one group or design but on the great variety I shall get up in due course of time, so I must be content to receive the *small* profits of this group. Large sales & small profits is the motto I must stick to. \$5 a piece is very tempting but seems inconsistent with my price here—does it not strike you so? I may be wrong but as I have stated the case I will leave it for you to decide. Please let me know what you think & if you wish me to send some on I will do so the last of the week.

Yr Af. Nephew

JOHN ROGERS  
599 Broadway  
Room 28



To his cousin, Anna H. Peabody, daughter of Mrs. Ephraim Peabody, Rogers wrote as follows on February 27th, [1860]:

I have just rec'd your note. I should like very much to be represented at the artists reception but object most decidedly to any patched up groups going there. I sent one to Everetts & it probably reached there this morning. It is as good a one as I had on hand, though it is nothing but plaster, as I was unable to dip it in spermacetti, for I found at the last moment that it turned a most horrid mud color by the operation, so I sent it as it was. If *that* one could go to the exhibition I should have no objection if it is not put in too strong a light & if it did not get broken in the journey. I am much obliged to you for all the trouble I have put you to. The Checker Players are not quite ready & it would be impossible to send one. "Leisure moments" is defunct. I spoiled it in experimenting in casting.

---

# Pictures in Plaster

## The Story of John Rogers, Sculptor

By COLIN SIMKIN

DURING the same period in which Currier and Ives were producing their colorful lithographs, a man by the name of Rogers was offering plaster casts of little statuary groups to the public. It was one of the earliest attempts to model popular subjects and probably the first time that such art work was available to the public at reasonable prices. Rogers, to use his own words, "published" his groups.

John Rogers was born in Salem, Mass., on October 30, 1829. At the age of 16 he was sent to Boston as the apprentice to a merchant. He cared little for that work and later tried his hand as a machinist and as a draughtsman. While working in Manchester, N. H., he discovered some good clay. He whittled a few tools, and began modeling for his own amusement. In the winter of 1858-59 he was without employment and took the opportunity to go to Italy for a brief period of study.

Returning in 1859, he became a surveyor's draughtsman in Chicago. The U. S. Sanitary

Commission held a fair that year. As a donation, Rogers modeled a small group which he called "Checker Players" (not the same as "Checkers up at the Farm"). The group was auctioned off to the highest bidder. It brought \$75.

Rogers immediately saw that if one group could be sold at that figure, there was a possibility of selling many groups, especially at a lower price. He recalled that he had seen the Italians making plaster reproductions. He hastened to New York and began experimenting. The first model he tried was "The Slave Auction." This was highly praised by Henry Ward Beecher and other leading abolitionists. Dealers, however, were afraid to handle the casts for fear of antagonizing Southern sympathizers. Rogers hired men to peddle them about the streets and soon had his first taste of favor, fame and fortune.

The models were first made in clay. Around this was poured a flexible glue of Rogers' own formula. The mold was cut open, the clay original removed, and



plaster poured in. As the groups became more complicated and the number of orders increased, Rogers found that he had constantly to repair the original. This led him to employ a bronzemaker to make a metal original from which many molds could be made without damage. A number of these bronzes will be displayed in the John Rogers room to be opened in the new wing of the New York Historical Society late in 1938.

The outbreak of the civil war naturally suggested war subjects, of which he modeled eighteen. There was little of the horrible side of warfare and most of the scenes applied equally to northern or southern activities. For instance, "The Town Pump" depicts a soldier stopping to chat with a girl as he gets a drink of water; "The Camp Fire" shows a soldier who hopes to improve his rations by making friends with the cook; "Mail Day" and "Parting Promise" involve emotions common to soldiers of either side. In fact, "Taking the Oath" quite appealed to the South because of the beautiful Southern woman glorified in that group. However, the bulk of the sales were in New York, New England and the Middle West.

Rogers established a home and a studio in New York where he

worked until 1878 in which year he moved into his newly built home in New Canaan, Conn. A separate building on the premises housed his studio.

It is estimated that a total of nearly 100,000 casts were made from approximately eighty different subjects. The groups may be divided into three general classifications,—civil war, every day life, and literary subjects. They represented a number of different occupations, a variety of settings, and many contemporary costumes. Most of them weighed more than one hundred pounds when packed for shipment. In spite of their fragile nature, they were shipped safely surrounded by sawdust in wooden boxes. Buyers were warned not to lift the group out of the box but to lift the box off the group.

The earliest groups were eight to sixteen inches high; the later groups, twenty to twenty-two inches in height. By mass production and distribution, the price was kept down to a point where many could afford them. In many a home, a Rogers Group was the center of interest in the parlor. It usually stood on a table at a bay window where it could be seen also from the street, perhaps as an indication of affluence or culture. Many were used as gifts. "Playing Doctor,"

was the first of the eye and blank staring eyeball.

and some imitations profit by the fact. But their reaction in both ways, and even an artist can tell at a glance.

and his groups at the Exposition at Philadelphia in 1867; at the Centennial Exposition at Philadelphia in 1876; and at the National Academy of Design in New York City from 1860 to 1863. He was a member of the Academy in 1863.

He won many awards and was in seeing the homes of the great ones for nearly thirty years. He was a prominent member of the Lincoln Club, and his friend, Edwin M. Cullen Bryant, was afflicted with a disease which made it difficult for him to walk. His last group was "The Watch on the Wall" which portrayed that when land the sailors of the sea.

He died at his home in 1904. Few people, during their lifetime, recognized.





John Rogers at work in his studio, about the time *The Travelers* was founded. The three groups in evidence are *The Wounded Scout*, *Wounded to the Rear*, *Union Refugees*.

"The Charity Patient" and "Fetching the Doctor" were seen in doctors' waiting rooms. Rogers Groups were good sculpture. The composition was good; the poses interesting; the portraits faithful. For good-looking models, Rogers had only to call for his wife and children who posed for many of the groups. Joseph Jefferson and Edwin Booth also posed for Rogers.

Most of the subjects contain a delightful bit of humor. Even the most serious are free from any harshness. The story in each group is evident even without the title. The human-interest angle is the same as that which later made *The Saturday Evening Post* covers so popular.

Rogers loved animals. He put cats and dogs into his groups whenever there was opportunity. His rendition of the horse is remarkably perfect. It is typical of the man that he spent considerable time studying the anatomy of the horse from dissections made at the Veterinary College in New York City. He made a number of studies of the skeleton and muscle system which he made available to students at cost. In the building on West 12th Street, he had a special passageway made so that horses might be led easily into his studio.

Professional art critics of the period were not enthusiastic about Rogers Groups, probably because they did not conform to Greek or Roman classic standards; possibly because they, the critics, were not needed to interpret the statuettes to the public. But Rogers had no patience with the kind of sculpture which would show American heroes in togas and flowing robes. He was interested in simple rather than

epic situations. He was the first to carve the iris of the eye and eliminate that blank staring effect of the round eyeball.

Of course he had some imitators who hoped to profit by the vogue he had started. But their work lacked perfection in both original and copies, and even an amateur collector can tell a Rogers Group at a glance.

Rogers exhibited his groups at the Paris Exposition in 1867; at the Columbian Exposition at Chicago in 1893 and at the National Academy of Design in New York annually from 1860 to 1892. He was made a member of the National Academy in 1863. His groups won many awards but his chief reward was in seeing them exhibited in the homes of his contemporaries for nearly forty years. Complimentary letters came from such prominent persons as Abraham Lincoln, Henry Ward Beecher, Edwin M. Stanton, William Cullen Bryant.

In 1890, he was afflicted with palsy which made it difficult for him to work. His last group was made for the World's Fair in 1893. Called "The Watch on the Santa Maria," it portrayed that dramatic moment when land was sighted by the sailors of Columbus' caravel.

John Rogers died at his home in New Canaan in 1904. Few artists have had, during their lifetimes, such recognition.

# M. A. LOOSE

ESTABLISHED 1912

ANTIQUES—BOOKS—PRINTS

415 West Los Feliz Boulevard

GLENDAL, CALIFORNIA

June 20th-38

Lincolniana Publishers,  
Fort Wayne,  
Ind.

Gentlemen;-

I have a Roger's group called the Council of War.  
Showing **Lincoln**, Grant, and Stanton in fine condition that I  
would sell for \$35.00 **fob** Glendale all boxed to ship.

I am,

Very truly yours,

*M. A. Loose*

1000

1000

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June 29, 1938

Mr. M. A. Loose  
415 West Los Feliz Boulevard  
Glendale, California

My dear Mr. Loose:

Will you kindly advise what the shipping cost for the Roger's group would be from Glendale to Fort Wayne. It is possible that we might be able to place the statue with one of our friends here if the shipping cost is not too great.

Thank you very much for keeping us in mind with respect to Lincoln material, and I might inquire, however, whether or not in the statue which you offer Secretary Stanton has his hand down by his side or whether he is wiping glasses with his right hand. There are two different Roger's groups and we would not be interested in the group if it is not the original.

If I recall correctly you had several old school books in the library of second-hand books you had in stock and I wonder if you would be willing to list some of them as I think possibly now we could use I believe, if you have it, the Columbia Class book and the Kentucky Perceptor, and some early school books about the year 1830.

Very truly yours,

LAW:EB

Director



THE  
OFFICE OF THE  
SECRETARY OF THE  
NAVY  
WASHINGTON, D. C.

TO THE HONORABLE SECRETARY OF THE NAVY  
FROM THE HONORABLE SECRETARY OF THE ARMY  
SUBJECT: [Illegible]

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# M. A. LOOSE

ESTABLISHED 1912

ANTIQUES—BOOKS—PRINTS

415 West Los Feliz Boulevard  
GLENDALE, CALIFORNIA

July 13, 1938.

Mr. Louis A. Warren,  
Lincoln Nat'l Life Foundation,  
Fort Wayne, Indiana.

Dear Mr. Warren:-

It will cost \$5.88 per cwt. to ship the Roger's group. The group crated will not weigh a hundred pounds so the cost will not exceed that figure. In our group Secretary Stanton is wiping his glasses with his right hand.

I have ~~none~~ none of the books you mention in stock at the present time.

Thanks for your letter,

I am,

Very truly yours,

*M. A. Loose*

[illegible]



July 19, 1938

Mr. M. A. Loose  
415 West Los Feliz Boulevard  
Glendale, California

My dear Mr. Loose:

We are greatly disappointed indeed that your copy of the Roger's group which shows Secretary Stanton wiping his glasses with his right hand is not one of the original studies.

If you can find one of these with Stanton's right hand being held down by his side, we would be interested in its acquisition, if it is in good condition, but we would not care to acquire the one which you have, although we thank you very much for calling it to our attention.

Yours very truly,

LAW:EB

Director





June 29, 1938

The Librarian  
Manchester Public Library  
Manchester, New Hampshire

Dear Sir:

We have just observed a photograph of the statue of Abraham Lincoln in Manchester which was given to the city in memory of a famous sculptor, John Rogers.

Would it be possible for you to give us some information about this statue, when it was dedicated, who the donor was, where it now stands, the approximate over all height of the statue, and also whether or not the figure of Lincoln is in heroic size and made of bronze?

Under separate cover you will please receive with our compliments a book containing famous bronze statues of Lincoln in America, and I regret exceedingly that the Manchester statue is not included if it is a bronze of heroic size.

We are planning a little story of John Rogers' works for our publication, Lincoln Lore, and will be pleased to receive any detailed information about the statue that may be available.

If there is anywhere to be secured a souvenir supporting the time of presentation, it would be of great value to this library.

Possibly your library would like to be on our mailing list to receive Lincoln Lore, the weekly publication of this Foundation which is sent gratis and we enclose one or two sample copies to show you something of the character of this bulletin.

LAW:EB      Thanking you for any assistance you may be able to give us in respect to the Lincoln statue, we are

Very truly yours,

Director





CITY LIBRARY  
CARPENTER MEMORIAL BUILDING  
MANCHESTER, NEW HAMPSHIRE  
CAROLINE B. CLEMENT, LIBRARIAN

July 9, 1938

Mr. Louis A. Warren, Director  
Lincoln National Life Foundation  
Fort Wayne, Indiana

Dear Sir:

Your letter of June 29 was duly received and we are glad to give you some information about the Lincoln statue by John Rogers.

The statement in your first paragraph about the statue being given to the city in memory of Mr. Rogers is wrong. Mr. Rogers was a resident of Manchester for a few years and he presented the plaster cast to the city in 1895 and it was originally placed in the old City Library building, but later removed to the corridors of the high school. By this moving about and being hit by the students as they moved about the corridors of the school building, it was receiving some damage and it was feared that some serious accident might happen to it. Realizing these facts, the members of Louis ~~ville~~ (Bell) Post, G.A.R. determined to preserve it in a permanent manner. Steps were taken in April 1909 to carry out this idea. Permission was given by the city to use the plaster model for the casting in bronze and money to finance the project was raised by subscription plus a sum granted by the city. In January, 1910 the contract was awarded to Gorham Manufacturing Company of Providence, R.I. for the bronze and a contract to the R.P. Stevens Company of this city for the stone work. The statue was placed on the lawn of Central High School and was dedicated by the New Hampshire Department of the G.A.R. on Memorial Day of that year (1910). The figure is heroic size and is made of bronze, but I cannot find the height stated in print anywhere. If later you wish to use this information in print, we will get some one to measure it





CITY LIBRARY  
CARPENTER MEMORIAL BUILDING  
MANCHESTER, NEW HAMPSHIRE  
CAROLINE B. CLEMENT, LIBRARIAN

Warren/2

for us. When writing, please state whether you want just the height of the figure or the height of the figure and the pedestal.

The plaster cast was removed from the high school and as far as I know, it is in one of the grammar schools, called the Hallsville school in East Manchester. We have not found any program of the celebration outside of the newspapers. Maybe we shall collect some sometime as we are often getting this sort of material.

We should be pleased to receive Lincoln Lore for our Periodical room which you so kindly offered to send gratis.

The book containing the famous bronze statues of Lincoln in America was received and we thank you for sending it. We do greatly regret that the Rogers statue is not included in it because it is considered a very excellent one.

Trusting this information will be of service to you, and thanking you for your courtesies, we remain

Yours very truly,

*Caroline B. Clement*  
Librarian

CBC:RL



August 4, 1933

Caroline B. Clement, Librarian  
City Library  
Carpenter Memorial Building  
Manchester, New Hampshire

Dear Madam:

I wish to thank you for your prompt and full reply to my letter with respect to the John Rogers statue.

Back at my desk again after a vacation period I find there are one or two other questions which have come up with reference to the group from which the statue of Lincoln was taken.

Are there copies of "The Council of War" by Rogers showing Lincoln, Stanton and Grant and if so, where are they located?

There seems to be two or three different studies by Rogers, the chief difference being the position of Stanton's right hand. In one instance he is wiping his glasses with a handkerchief, in the other his right hand by his side. We are trying to determine which was the earlier of the two studies.

We will be very happy indeed to send you our bulletin Lincoln Lore and forward such back numbers as are available.

You need not go to the trouble to have the height of the statue measured as we were only anxious to learn whether or not it was of heroic size.

Very truly yours,

LAW:EB

Director





3 . . .

CITY LIBRARY  
CARPENTER MEMORIAL BUILDING  
MANCHESTER, NEW HAMPSHIRE  
CAROLINE B. CLEMENT, LIBRARIAN

August 9, 1938

Mr. Louis A. Warren, Director  
Lincoln National Life Foundation  
Fort Wayne, Indiana

My dear Mr. Warren:

Your letter of August 4 was received a few days ago and we are puzzled a bit by it.

In your second paragraph you state that, "There are one or two other questions which have come up with reference to the group from which the statue of Lincoln was taken." We judge from this that you believe the historic statue of Lincoln by Rogers was copied from one of the small groups. According to the best of our knowledge and belief, it was an entirely fresh conception of Lincoln, and in so far as I have inquired, no one here ever supposed it was a replica of any of the small Rogers' groups. If you compare the large statue with the small one, you will see that the position of Lincoln is, though similar, quite different.

Have you the book, "Rogers' groups, thought and wrought by John Rogers" by Mr. and Mrs. Chetwood Smith, published by Goodspeed in Boston in 1934? On page 133 of that volume, there is a picture of the statue in front of the high school taken at the time of the dedication exercises. Perhaps your public library would have a copy or could borrow one for you from some neighboring library, if you haven't it.

Our Manchester Historic Association has a number of the small Rogers groups but it hasn't "The council of war". Mr. Lamb, the curator, says he has been told that a man who lives in one of the suburbs has a copy, but he has never seen it and is not sure that this information is correct. If we find out anything about this, we will let you know.





CITY LIBRARY  
CARPENTER MEMORIAL BUILDING  
MANCHESTER, NEW HAMPSHIRE  
CAROLINE B. CLEMENT, LIBRARIAN

Warren/2

There is a lady in Dover, New Hampshire who collects these statues. I think her name is Mrs. J.H. Richard of 576 Central Avenue. Possibly she may have one, though I am not positive that I have the right party. The Dover Public Library might be able to refer you to the right one.

In the book above mentioned on page 61 it reads, "John Rogers modeled eighty pieces of sculpture of which plaster casts were sold. They were known as Rogers Groups, and an illustration of every one of them is shown in this section". On page 73 of that book is a picture of the "Council of war" and in this picture Mr. Stanton is shown polishing his glasses. In the description of it on the opposite page it says, "Mr. Robert Tod Lincoln stated that this group comprised the best likeness of his father which he had ever seen". There is also a note regarding it from Secretary Stanton. There is no mention, in so far as we have yet discovered, of any other "Council of war". I don't know that this will help you any.

Yours very truly,

*Caroline B. Clement*  
Librarian

CBC:RL





August 11, 1938

Caroline B. Clement  
City Library  
Carpenter Memorial Building  
Manchester, New Hampshire

My dear Madam:

We are again under obligation to you for correcting us with reference to the Rogers statue. It can be seen at a glance that the bust portion of the statue made of steel must have been a copy from the bust of Lincoln as it appears in the Rogers Group, although we can easily see that the lower part of the figure has been changed.

We will immediately acquire from the Goodspeed Company the book by Mr. and Mrs. Chatwood Smith, which will probably answer our query for us. Thank you very much for the reference.

When the bulletin in which we expect to discuss the variations is issued, we will be pleased to send you some extra copies.

Very truly yours,

LAW:EB

Director

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October 6, 1938

Caroline B. Clement  
City Library  
Carpenter Memorial Building  
Manchester, New Hampshire

My dear Madam:

Since writing the brief article on the Rogers statue we had one or two requests for photographs of this statue.

Could you refer us to some photographer in Manchester who would make us a negative of this statue at a reasonable price.

Thanking you for your former courtesies, I am

Very truly yours,

LAW:EB

Director



THE [illegible]

THE [illegible]  
[illegible]  
[illegible]

[illegible]

[illegible]  
[illegible]

[illegible]  
[illegible]

[illegible]

[illegible]

[illegible]

OWNERS OF ROGERS GROUPS

Miss Esther K. Bowler  
2621 - 28th St.  
San Diego, Calif.

Price \$100.00

-----

R. H. Luttrell  
409- 2nd St., N. W.  
Washington, D. C.

No Price Stated

-----

B. F. Stoneberger  
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Chicago, Ill.

No Price Stated

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M. A. Loose  
415 W. Los Feling Blvd.  
Glendale, Calif.

Price \$35.00  
(all boxed to ship,  
fine condition)

-----

North Hampton Antique Shop  
North Hampton Hotel  
North Hampton, Mass.

Price \$35.00  
(good condition)

tioned policy issued in accordance with the affidavits received covering the loss of the original. If the original policy is recovered it should be returned to the Company at once.

Yours very truly,

Policyholders Service Department.

A-7

BE SURE TO GIVE THE NUMBER OF  
YOUR POLICY WHEN WRITING  
THE COMPANY



July 22, 1938

The Curator  
New York Historical Society  
170 Central Park, W.  
New York, N. Y.

Gentlemen:

I have been advised that you are planning to dedicate this Fall in the new wing of your Historical Society Building, the room to John Rogers, the sculptor.

Will you kindly let us know the date of this dedication if the date has been set or the approximate time of it, as we contemplate a brief monograph on Rogers' study of Lincoln, Grant and Stanton.

If you have any literature on John Rogers for distribution, we should also be pleased to have it.

Very truly yours,

LAW:BS

Director





THE NEW YORK HISTORICAL SOCIETY  
170 CENTRAL PARK WEST  
(76TH - 77TH STS.)  
NEW YORK CITY

ALEXANDER J. WALL  
DIRECTOR

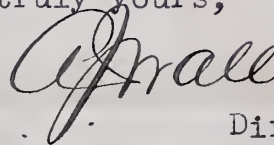
July 25, 1938

Mr. Louis A. Warren, Director,  
Lincoln National Life Foundation,  
Fort Wayne, Ind.

Dear Sir:

In reply to your letter of the  
22d, no date has been set for the dedica-  
tion of our new building. In our Quarterly  
Bulletin we have had one or two articles on  
John Rogers and his work, and I am sending  
you copies of them with our compliments.

Very truly yours,



Director





August 4, 1938

Mr. Alexander J. Wall, Director  
The New York Historical Society  
170 Central Park, West  
76th-77th Streets  
New York, New York

My dear Mr. Wall:

Thank you very much for the enclosures which you sent with your letter of July 25 with respect to the Rogers Groups.

We are somewhat confused here with respect to which was the original Rogers study of "The *Council* of War."

8/4/38  
We already have two different *groups* but possibly there may be another.

The chief difference in these studies of Lincoln, Stanton, and Grant is the position of Stanton's right hand. In one instance he seems to be wiping the glasses with his right hand and in the other it is hanging by his side.

If you can help us to determine which was the original study, we would be very glad indeed.

Enclosed you will please find photostats of two original letters of John Rogers which we own, one mentioning the word Bubbles, which is illustrated in one of your booklets.

Some time ago while visiting the Sacramento, California I saw rather a fine collection of Rogers' Group in the museum there. Possibly you are familiar with this collection. It appears to me now as if it were in a private museum.

We will look forward, indeed, to the dedication of your Rogers room and I hope you will advise us when it is ready.

Very truly yours,

RAW:EB  
Encs. (2)

Director





9. . . .

THE NEW YORK HISTORICAL SOCIETY  
170 CENTRAL PARK WEST  
(76TH-77TH STS.)  
NEW YORK CITY

Aug. 12, 1938

ALEXANDER J. WALL  
DIRECTOR

Mr. Louis A. Warren, Director,  
Lincoln National Life Foundation,  
Fort Wayne, Ind.

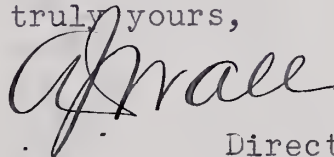
My dear Mr. Warren:

In response to your letter of the 4th, I am today sending you a photograph which was in our file of the Rogers group, Council of War. Our bronze group is exactly the same as this so that we have no information about a variation such as you describe. It is not mentioned in the Chetwood Smith book on John Rogers, published in 1934.

I did not know about the California collection.

Thank you for the photostats of the Rogers letters, and accept the photograph with our compliments.

Very truly yours,



Director





August 18, 1938

Mr. Alexander J. Wall, Director  
The New York Historical Society  
170 Central Park West  
New York City, N. Y.

My dear Mr. Wall:

May I express to you my sincere thanks for the photograph which you kindly forwarded, giving the likeness of the bronze Rogers group, the Council of War.

This will help us very much in coming to some definite conclusion with reference as to which was the original study.

When our findings are in printed form, we will be very glad to send you copies of what we write.

Very truly yours,

LAW:BS

Director





August 27, 1938

Mr. Alexander J. Wall, Director  
The New York Historical Society  
170 Central Park West  
New York City, N.Y.

My dear Mr. Wall:

We have a bulletin on John Rogers' works ready to go to the press on Tuesday and we have been trying to solve the problem of whether or not he changed the figure of Stanton at the request of Mr. Stanton, himself.

In your quarterly bulletin for April 1937, you give an excerpt from a letter written by Stanton on May 15, 1868, in which he comments on the likeness of Mr. Lincoln as being a very excellent one. He does not, in your excerpt, make any comment about his own likeness and we are wondering if he criticized John Rogers's work to the extent that the revision in the Stanton figure was made.

Would you send us air mail, any information with respect to Stanton's attitude about Rogers's bronze statuette.

Very truly yours,

LAW:AD

Director

THE [illegible]

100-44-1000  
EDITH M. [illegible]

EDITH M. [illegible]

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EDITH M. [illegible]

EDITH M. [illegible]

EDITH M. [illegible]

EDITH M. [illegible]



7 . .

THE NEW YORK HISTORICAL SOCIETY  
170 CENTRAL PARK WEST  
(76TH - 77TH STS.)  
NEW YORK CITY

ALEXANDER J. WALL  
DIRECTOR

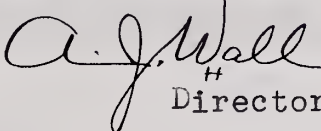
Aug. 29, 1938

Mr. Louis A. Warren, Director,  
Lincoln National Life Foundation,  
Fort Wayne, Ind.

My dear Mr. Warren:

I regret to tell you that our John Rogers material is now in storage, due to the reconstruction of our building, and it is impossible to get at it for the time being so that I cannot answer your question about the Stanton letter. I feel, however, that I would have included in the excerpt any such information if it were in the letter, as it would be of interest.

Very truly yours,

  
Director





September 6, 1938

Mr. Alexander J. Wall, Director  
The New York Historical Society  
170 Central Park, West  
New York, N.Y.

My dear Mr. Wall:

Thank you for your very prompt reply  
to my inquiry about the Rogers material.

Enclosed you will please find some extra  
copies of Lincoln Lore number 490, in which I think  
you will be interested.

As soon as the material on Rogers is  
available we would like very much indeed to acquire  
a photostat copy of the letter written by Abraham  
Lincoln to Rogers and also a photostat copy of the  
letter written by Stanton to Rogers.

We will be very glad indeed to take care  
of any expense which may be involved in securing these  
photostats.

Very truly yours,

LAW:FW  
L.A. Warren

Director



THE NEW YORK HISTORICAL SOCIETY

170 CENTRAL PARK WEST

(76TH-77TH STS.)

NEW YORK CITY

ALEXANDER J. WALL  
DIRECTOR

Sept. 9, 1938

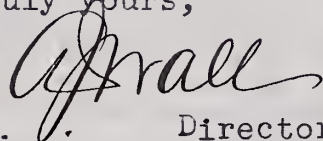
Mr. Louis A. Warren,  
%Lincoln National Life Foundation,  
Fort Wayne, Ind.

Dear Mr. Warren:

Thank you for your letter of the 6th,  
and for the extra copies of LINCOLN LORE  
about Rogers' Council of War.

As soon as our photostat department is  
again in operation, I shall be glad to send  
you copies of the Rogers letters requested.

Very truly yours,



Director





# LINCOLN LORE

Bulletin of the Lincoln National Life Foundation - - - - - Dr. Louis A. Warren, Editor,  
Published each week by The Lincoln National Life Insurance Company, Fort Wayne, Indiana

Number 490

FORT WAYNE, INDIANA

August 29, 1938

## ROGER'S—COUNCIL OF WAR

John Rogers at last is coming to his own. Upon the completion of the New York Historical Society's new building, a room on the main floor will be dedicated as the "John Rogers Memorial Room." The acquisition by the society of thirty-five original bronze statuettes, supplemented by a large collection of the plaster studies by the famous sculptor has served as an incentive for the creation of this Rogers memorial.

Rogers was born in Salem, Massachusetts, on October 30, 1829. When but a boy he worked as an apprentice to a merchant at Boston and later as a draughtsman, at Manchester, New Hampshire, where his artistic temperament first found expression. There a certain kind of clay invited him to try his hand at moulding figures. This led to his giving more attention to his hobby and later on, while living in Chicago, he saw one of his first models called "Checker Players" bring seventy-five dollars at a Sanitary Fair auction. This encouraged the beginning of a career which brought to his studio in New York some of the famous people of the day.

Rogers was not primarily a vender of cheap plaster statuettes but he was, in fact, an artist who was able to express through his work the emotions and feelings of his contemporary country-men at work, at play, and at war. He also interpreted some of the famous episodes in literature. In 1896, William Cullen Bryant paid this tribute to the sculptor:

"You have succeeded in a higher degree than almost any artist of any age in making sculpture a narrative art, and giving to motionless and speechless figures the power to relate their own adventures."

Sometime in the month of June, 1864, Rogers presented to Abraham Lincoln one of his war groups called "Wounded Scout," depicting a wounded soldier being sustained by a civilian in a swamp. In Lincoln's letter of acknowledgment, written on June 13, 1864, we find these words:

"I can not pretend to be a judge in such matters; but the Statuette group 'Wounded Scout'—'Friend in the Swamp,' which you did me the honor to present, is very pretty and suggestive, and, I should think, excellent as a piece of art."

Possibly the most famous study created by Rogers was the Council of War, portraying Lincoln seated, with Stanton and Grant standing at the rear of his chair. Here, in one group was the Commander in Chief of the armies of the Republic, the Secretary of War, and the highest ranking general.

The famous "Council of War" group was not created until after Lincoln's death. A copy was sent to Stanton, however, who responded with these words:

". . . Am highly gratified with the genius and artistic skill you have displayed . . . I think you were especially fortunate in your execution of the figure of President Lincoln. In form and feature it surpasses any effort

to embody the expression of that great man which I have seen . . ."

It has not been known, generally, that there are two different studies of the famous group, both of which are in the library and museum of the Lincoln National Life Foundation. Just which one of these is the earliest study it is difficult to ascertain. The chief difference in the statuettes is found in the figure of Stanton. In one portrayal he is seen holding his glasses in his left hand with his right hand dropped by his side. This design we will call figure A. The other study shows Stanton with his glasses in his left hand and in the process of wiping them with a handkerchief held in his right hand. This we will call figure B.

Figure A bears the inscription, "John Rogers, Patented March 31, 1868" and it might indicate that the early patent date inscribed would suggest it was the earlier study of the two. Ten years later he was advertising extensively a "Council of War Group" at \$25.00. Whether or not it was figure A we are not able to say.

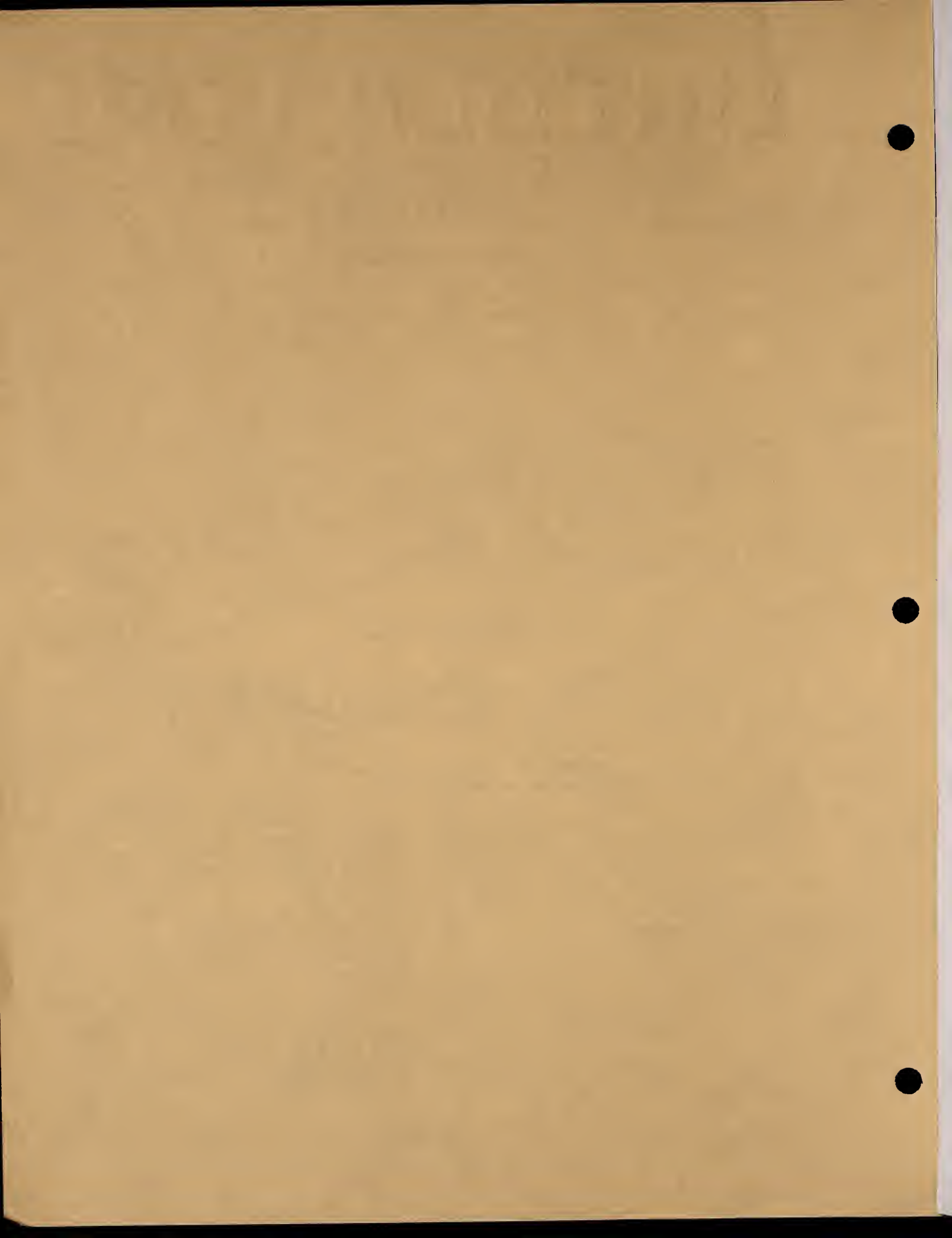
Figure B bears the inscription "John Rogers, New York" with no reference as to copyright or date of copyright. This is similar to the figure cast in bronze which is in the New York Historical Society Collection. It is also this same figure which appears in advertisements as early as 1885. One in the *Century Magazine* for May of that year priced the "Council of War" at \$20.00.

Figure B seems to have been duplicated by those who deal in plaster statuary today, one firm advertising the study at \$30.00.

There is one more rather obscure work of art by Rogers which should be better known and that is his heroic bronze statue of Lincoln at Manchester, New Hampshire. When the Lincoln National Life Foundation published its beautiful brochure on *Heroic Bronze Statues of Lincoln* in 1935, the statue was in some way overlooked. Through the kindness of Caroline C. Clement, librarian of the Carpenter Memorial Library at Manchester, we learned that John Rogers, himself, who was a resident of Manchester, presented the original model in plaster to the city in 1895 and it was placed in the city library building. Later on it was removed to the high school.

Preliminary steps were taken in 1909, shortly after the centennial celebration of Lincoln's birth, to have the Rogers statue of Lincoln cast in bronze. On Memorial Day, 1910, largely through the efforts of Louis Bell Post, G. A. R., the heroic bronze statue of Lincoln was dedicated. It now occupies a site on the lawn of the Central High School.

It is very evident that this seated Lincoln, although an independent study of the Lincoln in the "Council of War" group, borrowed much from the earlier study of Lincoln made by Rogers in 1868.

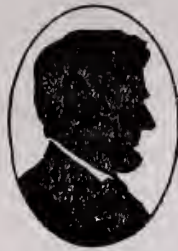




# Lincoln Memorial University

Harrogate, Tennessee

Near Cumberland Gap



Department of Lincolniana  
R. Gerald McMurtry Director

October 24, 1938

Dear Tom:

I received your letter with the Credit Memo. and the price set on the books was agreeable with me. In the future I will approximately price each item, and that will help in arriving ~~to~~ a definite price. It is my belief that we will be able to pay for most of the items we purchased from you with new publications which we will have coming from the press.

I want the head of Lincoln by Volk - (not a mask - or short bust). When I say head - I want the study with eyes - eyebrows and hair that can be hung on the wall.

Many thanks for the photographs of the Rogers group. I suppose I did jump at conclusions when I said I had Study A. The lettering on our "Council of War is as follows:



March 31, 1868  
P. J. Rogers

John Rogers  
New York.

Note: I believe  
our study is  
unlike Figure A  
and B. discussed  
in Lincoln here  
#490

Our study is not like the one in the catalogue of the  
Chicago Statuary Company. Our copy is not like the  
photograph which you sent.

In our study, Stenton is cleaning his glasses over  
Lincoln's shoulder, rather than behind Lincoln's  
head. The handkerchief in Stenton's hand almost touches  
Lincoln's <sup>left</sup> shoulder.

This group was given to our school by Ernest J. Wesson  
of Mansfield, Ohio. He paid approximately \$65.00  
for the study.

Next week we expect to get most of the <sup>Mechans</sup> ~~Rehans~~  
sculptural marks for our collection. (Lincoln studies).

Many thanks for all favors

Yours sincerely

R. Gerald McMurtry

Tacoma, Washington

2410 North Puget Sound Ave.

From Mrs. Edith D. Heath July 7th. 1939.

ALL AGREEMENTS SUBJECT TO CAUSES BEYOND OUR CONTROL. PRICES ARE SUBJECT TO CHANGE WITHOUT NOTICE

To

Lincolniana Publishers  
Box 1110 Fort Wayne  
Indiana.

Gentlemen;

Thank you for your reply to my ~~letter~~ post card in reference to the John Rogers statue " Council of War " Group of Lincoln, Grant and Stanton. Your reply dated July 3rd. suggesting that I place a price for the statue.

It is difficult for me to do so and the only guide I have for setting a price is what I read in the magazine "Life" of March 6th. last. It there stated that collectors were paying as high as \$300.00 for some of his works and as mine is considered to be one of the most sought for I hoped to secure the top price. However since receiving your letter I have decided to set a price of \$200.00 subject to inspection by representative of purchaser. Carefully packed.  
F.O.B. Tacoma.

I trust you will give the matter further consideration and that I may have the pleasure of hearing further from you.

Yours very truly,

*Edith D. Heath*  
Mrs. Edith D. Heath

2410 North Puget Sound Ave.

Tacoma, Wash.



7  
WILLIAM POPE HAWLEY  
10 PLEASANT STREET  
BALDWINVILLE, MASS.

January 1, 1941.

Lincolniana Publishers,  
Fort Wayne, Ind.

Dear Mr. Cook:-

Thank you for your letter of the 28th and the Lincoln Lore giving information on the Rogers groups. My group I wrote about though is different from those described in the Lore.

The one I have is as follows.

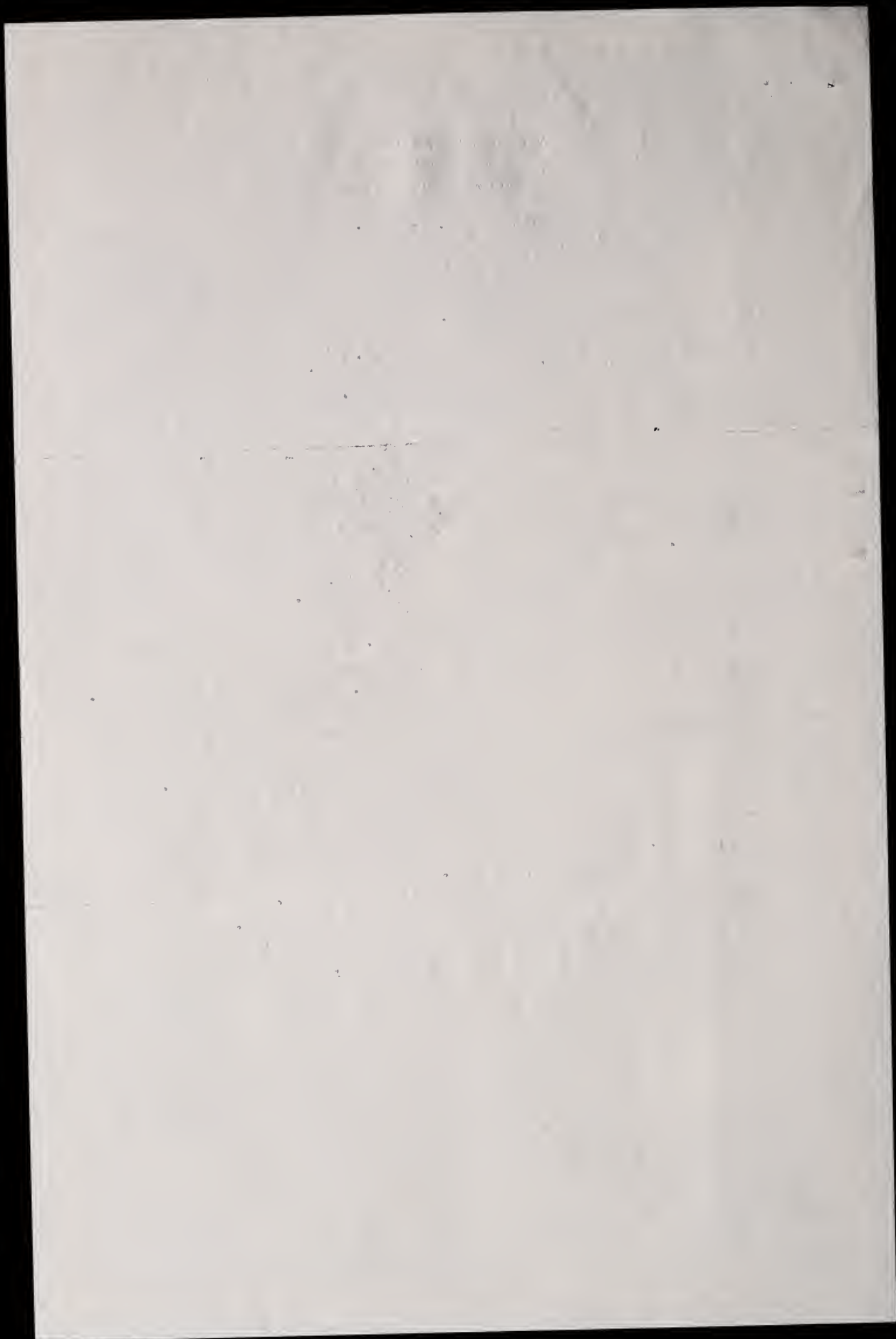
The Council of War with Grant. Lincoln & Stanton. Stanton standing has his glasses in his left hand with handkerchief in right hand wiping them.

On the pedestal back of Grants foot is John Rogers, New York. In front of the his right foot in Patented March 31, 1868. The group appears to be of some metal finished with gray paint. This does not agree with either A or B. Have you any information on this one? Thanking you I am with the Seasons Greetings,

Very truly yours

*Wm P. Hawley*





JOHN ROGERS  
NEW YORK

ENTERED  
SEP 31 1868

ENTERED  
SEP 31 1868

WILLIAM P. HAWLEY

COR. ELM & MEMORIAL STS., BALDWINVILLE, MASS.

Bk of G. L. Leg  
Fnt of G. R. L  
Glosses on Left H

---

177 J. R. R. R.  
my



Rogers Group

January 8, 1941

Mr. William Pope Hawley  
10 Pleasant St.  
Baldwinville, Mass.

Dear Mr. Hawley:

Mr. Cook has referred your inquiry about the Rogers Group to me. It appears that you have one similar to the copy we have called B classification of Lincoln Lore, with the exception that you do have a copyright inscription on yours which does not appear on ours. There may be other studies. I think there is possibly one other in which the position of the arm is slightly different, especially in the one where Mr. Stanton is wiping his glasses. Possibly you have this study.

Very truly yours,

LAW:EB

Director



1911

1911

1911

1911

1911

1911

1911

12

Oct 8<sup>th</sup> 1941

Esther K. Bowler

2621 Twenty-eighth Street  
San Diego, California

Dear Mr Warren:

Thank you so much for the information in regard to price for the statue in question. I have asked two hundred but did not know how to go about selling this statue "The Council of War". Suppose I say One hundred net of course it will have to be carefully crated. I do not know how much that would cost. Thanking you again and I hope you may find some one who would like to purchase it.

Very Truly

Esther K. Bowler.



*Rogers Group*

October 15, 1941

Miss Esther K. Bowler  
2621 Twenty-eighth St.  
San Diego, Calif.

My dear Miss Bowler:

We will keep your letter in file so that if we do have inquiries about the Rogers Group we will not fail to advise you.

Just at present we do not know of anyone who would wish to secure the statuery so could not be of assistance to you in the disposition of the group just now.

Very truly yours,

LAW:EB

Director



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5517 Potomac Ave.N.W.  
Washington, D.C.  
May 9, 1944

Dr. Louis A. Warren, Director  
Lincoln Life Foundation  
Fort Wayne, Indiana

Dear Dr. Warren,

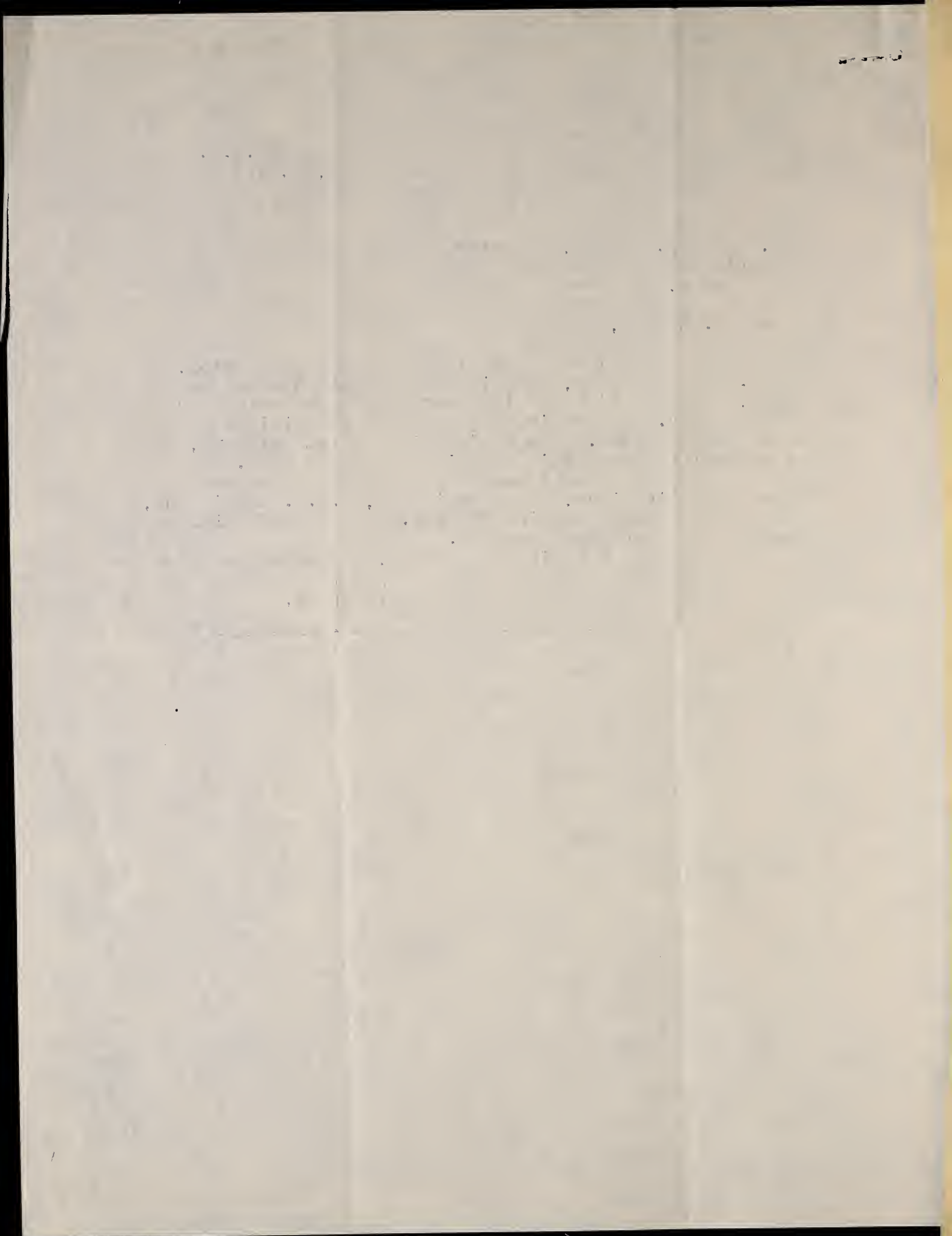
I have been informed by a preparator, a Mr. Rudolph Bauss, who is with the Lincoln Museum here, that you might be interested in a historic piece of statuary. I have in my possession an original John Rogers group. The subject is "Council of War", exactly like the one in the Lincoln Museum here.

Should you be interested in the purchase of this piece, my price is \$50, F.O.B. Washington, including careful packing of same. A photograph will be sent you upon your request.

Thanking you kindly, I remain

Very truly yours,

*Frank L. Urban*





May 17, 1944

Mr. F. G. Urban  
5517 Potomac Ave., N.W.  
Washington, 16, D.C.

My dear Mr. Urban:

Thank you for calling to our attention the available Rogers group which you have and we should be pleased to keep your name on file as we often have requests for such items as this; however, we have in our collection already three different variants of this same subject by Rogers so we would not care to acquire another.

Your price seems to be very reasonable and we would have been happy indeed to have acquired the item if we not already had one.

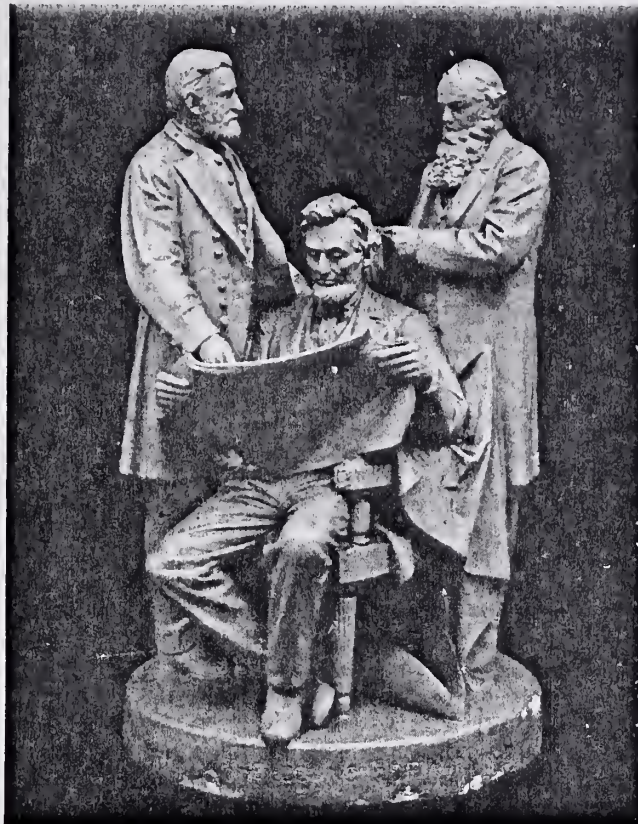
Very truly yours,

LAW:WM

Director



453



11. *Rogers' Group, the COUNCIL OF WAR, showing Lincoln between Grant and Stanton. Historical subjects were seldom modelled by John Rogers, whose sentimental and humorous subjects occupy a unique position in nineteenth century art. Plaster, parchment colored. Height 24 inches. \$125.*





80212



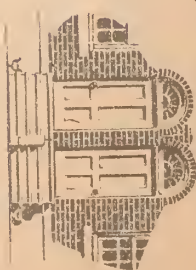
CLEVELAND PLAIN DEALER, SATURDAY, FEBRUARY 8, 1947

LINCOLN EXHIBITS at the Western Reserve Historical Society. Left—Leonard W. Volk's original bust of Lincoln and a manikin wearing a gown which was worn at Lincoln's first inaugural ball. Right—John Rogers' "Council of War," showing Gen. U. S. Grant, Lincoln and Edwin M. Stanton, secretary of war.





# Your Neighbors



## ▼ The Past and Present of Burlington

**C** GAUNTT HOLMES might well be described as representing both the past and present of Burlington, N. J. For, as historian of the Burlington County Historical Society, he brings the past to life when he talks of the important role that area played in the founding of our Country. And, at 69, he participates in more current community activities than most younger Burlingtonians.

His most continuous community chore began in 1908 when he took part in the third annual benefit show of the Burnt Cork Association. From 1912 to 1951 he directed, staged and wrote the annual shows, during which period the volunteer group turned over nearly \$50,000 to civic enterprises. Now, as chairman of the executive board, he'll have a hand in re-creating old-time numbers of the 50th anniversary performance this spring.

Holmes has lived continuously in one home, the house at 26 W. Union st. where he was born. He has worked at one place, the Provident Trust Co. in Philadelphia. He started there in 1903 at \$3 a week and retired four years ago after becoming editor of its house organ (and thereby following in the footsteps of his father who edited papers in Burlington and Mt. Holly). His retirement gave him more time to devote to home town projects. Besides his Historical Society position, he became vice president of the Board of Managers of Burlington Island.

"The island was decided to the city to be used for its welfare," he explains. "We administer it to the best interests of all our citizens." He's also treasurer of the Burlington Savings Institute and assistant treasurer of old St. Mary's Episcopal Church, where he has been vestryman and warden. He's a bachelor.

*Phila. Engineer was retiring 11-27-55*









# Lincoln Lore

Bulletin of The Lincoln National Life Foundation . . . Dr. R. Gerald McMurtry, Editor  
Published each month by The Lincoln National Life Insurance Company, Fort Wayne, Indiana

Number 1425

FORT WAYNE, INDIANA

November, 1956

## THE NEW YORK HERALD

April 15, 1865

The New York Herald of April 15, 1865 featuring an account of the assassination and death of President Lincoln appeared in five original editions. All editions were printed on an all rag content paper and the pages did not carry any display advertisements. However, the first four editions contained classified ads on pages 3, 4, 5 and 6.

There is a possibility that the last edition, the 2:00 p.m. inaugural issue, was only a four page newspaper. Nevertheless, the pages are numbered (1), 4, 5 and 8.

The pages of the first four editions numbering (1), 2, 7 and 8 carry news items. The pages of the inaugural edition carry news stories on pages (1), 4, 5 and 8, with pages 2-3 and 6-7 deleted, as they were devoted almost entirely to classified advertisements. The so-called inaugural edition has column captions which give the news of the assassination and death of the Sixteenth President and inauguration of Vice-President Andrew Johnson.

On the first page of each original issue (column one), under the headline "Important" and the column titles on pages 4 and 5 (inaugural edition page 8) the captions designate the different issues.

As the assassination of Lincoln was one of the most sensational news stories ever printed in America, it is not strange that people would preserve copies of *The New York Herald*. Once all the original issues were exhausted there was immediately a demand for reprints. While all but one of the originals have eight pages, the reprints are printed on wood pulp paper and in no instance have more than four pages.

The Lincoln National Life Foundation has compiled data on sixty-six editions, five of which are original and sixty-one reprints. Most of these different editions are in the Foundation collection.

Many *Herald* reprints are of little or no value. Some are facsimiles with

an exact reproduction of the original text, while others are produced from type and vary both in text and number of columns.

One reprint appears in the form of a sixty-nine page pamphlet. All the reprints discovered up to date are reproduced from the 2:00 a.m. and the 8:10 a.m. editions except one from the 2:00 p.m. edition. Some of the Kitchell and Archambault series have the whole number 10459 instead of the correct whole number 10456.

One reprint of the regular edition of *The New York Herald* of April 16, 1865 is known to exist.

See *Lincoln Lore* "Herald Reprints, April 15, 1865," Number 576, April 22, 1940 for a compilation of forty-one reprints.

### ORIGINAL EDITIONS

(Designated by hour and title)

1. 2:00 a.m. Regular Edition — A small caption "The State Capitol" appears in the fourth column.
2. 3:00 a.m. Special Edition — Condition of President made known in fourth column under caption "The Latest News."
3. 8:10 a.m. Mourning Edition — "Death of the President" announced in fourth column under headline "Extra." Heavy black column lines.
4. 10:00 a.m. Reward Edition — Offer of \$10,000 reward for assassins made in fifth column under column head "Postscript."
5. 2:00 p.m. Inauguration Edition — "Inauguration of Vice President Johnson" announced in headlines, fourth column (probably a 4 page edition). Page 8.

### REPRINT COPIES

(Designated by editor and distributor where known, or by some term which applies to the particular reprint)

Regular Edition — 2:00 a.m.

6. Johnson—Four pages printed from plates.



Inaugural Edition 2:00 p.m.





No display advertisements. Margin at bottom of second page bearing inscription "For sale only by Johnson & Co., 369 W. Madison St., Chicago. Agents wanted."

7. Unidentified—Four pages printed from same plates as above copy.
8. Virginia—Four pages printed from same plates as Johnson copy. "The Virginia Publicity Company" printed in margin.
9. Winston — Sixty-nine page booklet, 5¼" x 9¼", M1098, "Relic of The Rebellion or What Happened Twenty-Six Years Ago." A reprint of various newspaper articles, concerning the assassination and other contemporary news items which appeared in *The New York Herald*, April 15, 1865. Published by J. H. Winston, 1891.
10. Nebraska Republican—Same as Johnson plate except for page 3 which contains "Nebraska Republican State Central Committee" heading.

#### Kitchell Series—8:10 a.m. Edition

(Advertising testimonials differ in every issue)

11. First and fourth pages are facsimiles of original edition. Kitchell advertisements on second and third pages, also 1890 in date line at top margin.
12. Same as No. 11 except date 1891 on page 2, with 1890 on page 3.
13. Same as No. 11 except date 1892 on pages 2 and 3.
14. Same as No. 11 except slight change in ad in last column, page 3.
15. Same as No. 11 except slight change in ad (upside down in last column), page 3.
16. Same as No. 11 except date 1893 and whole number 10459.
17. Same as above except for change in advertising copy testimonials.
18. Same as above except for change in advertising.
19. Same as No. 11 except date 1894 on page 3, and whole number 10459.
20. Same as No. 11 except date 1895, whole number 10459, and change in advertising.
21. Same as above except change in advertising (whole number 10459).
22. Same as No. 11 except date 1896 on page 3 (whole number 10459).
23. Same as No. 11 except date 1899 and whole number 10459.
24. Same as No. 11 except date 1902, change in advertisements on pages 2 and 3, and some changes in fourth page news or arrangement of news particularly in first, third and sixth columns at bottom of page (whole number 10459).
25. Same as No. 11 except date 1905 and whole number 10459.

#### Lincoln Picture Series—8:10 a.m. Edition

26. Archambault — First page, picture of beardless Lincoln two columns wide. Original edition had no picture. News items on pages 1 and 4 from original 8:10 a.m. edition. Pages 2 and 3 have advertisements of Dr. Archambault. Whole number 10459. Page 4 news items. 1894 date on testimonials.
27. Archambault—Same as No. 26 but dated 1896 and contains different advertisements on back page.
28. Archambault—Same as No. 26 (1896) with different advertisements on back page.
29. Archambault—Has only two pages. Same plate but mutilated.
30. Genesee—Two pages with first page the same as No. 26. Second page has Genesee Pure Food Company advertisement.
31. Genesee — Same as above except words "Planographic Reprint" in brackets at top of page 1.
32. Malena—Has "Free Copy, etc." on top margin of first page. Other three pages contain in part Malena Company advertisements.
33. Same as above without words "Free Copy, etc." Also variations in advertisements.
34. Miller—Same as No. 32 except heavy black type at bottom of page 4 is missing. Top of page 1 contains printed words "George Miller, Gen'l. Agent, 26 Walton Ave.—Cor. Lewis St., Fort Wayne, Indiana."
35. Great Eastern Shear Company — Same as above. Pages 2 and 3 are made up of advertisements of the Great Eastern Shear Co., with the latest testimonials dated 1908. Page 4 is an advertisement of the New Home Sewing Machine Co.

36. Smith. Advertisements on pages 2, 3, and 4 of W. F. Smith Co.
37. Same as above (Recent reprint).
38. Bearded—First page, first column head, "Important." Sixth column head, "Extra." Picture of bearded Lincoln, two columns wide.
39. Dietrich — One page. Imprint on back, "Compliments of Dietrich Galleries, Inc., Detroit, Michigan."
40. Broadside Copy. 1 page.
41. Eichmann — Two pages. Second page has "The American Historical Research Bureau, Michael F. Eichmann and Ass., 1437 to 45 North Gordon Street, Hollywood, Cal."
42. Union—Union Label in upper right corner. Two center pages blank, wide margin at bottom of pages 1 and 4. Back page shows reproduction of damaged copy.
43. Los Angeles—The Los Angeles *Daily Journal* reprint of first page in regular issue of February 12, 1951 issue.

#### Plate Reprint Series—8:10 a.m. Edition

44. Barnet — Printed from plates with text on pages (1), 2, 3, and 4 identical with pages (1), 4, 5 and 8, respectively in original edition. Inscription of H. M. Barnet of Minneapolis, Minnesota on margins of pages (1) and (3). Whole number 10456.
45. Same as No. 44 except this copy does not have the inscription of H. M. Barnet at the bottom of page 3.
46. Emporium—Same as No. 44 except for inscription of Emporium and Golden Rule Bazaar on first page margin, 1898.
47. Magill Weinsheimer Co.—Same as No. 44 but has "price Four Cents" at top of first page and "Planographed 1938 by Magill-Weinsheimer Co., Chicago" in margin of page 4.
48. Unidentified—Same as No. 44 except no inscription.
- Six Column Reset Series—8:10 a.m. Edition
49. Coldwater — Same wording as original text but number of lines in columns differ. Page 3 has advertisement of Coldwater Road Cart Company.
50. Mutual—Mutual Union Association. Advertisements on pages 2 and 3.
51. Tibbets—The B. S. Tibbets Cigar Company advertisement on page 3.
52. Latest—Rearrangement of text showing a caption headline, "Latest," at top of fourth column.
53. Kansas—Third page advertisement of Kansas City, Memphis and Birmingham Railroad.
54. Fort Scott—Second and third page advertisement of Kansas City, Fort Scott and Memphis Railroad.
55. Fort Scott—Same as above except advertising.
56. Toppenish — Considerable changing of position of text due to use of columns 2½" wide. No advertisements. Distributed by Central Bank of Toppenish, State of Washington. 150,000 copies printed.
57. Wakeley—Same as No. 52 but top of first page has "Application pending for copyright, 1879, by M. Wakeley." Opposite side has "Facsimile Copy."
58. Brant—First page rearranged and titled "The New York Special." Pages 2, 3 and most of 4 contain advertising for J. W. Brant Company, Albion, Michigan.
59. Copy—Has word "Copy" in center of page 1, beneath the words "The New York Herald." Set in 10 point type and articles continued to pages 3 and 4.

#### Seven Column Reset Series—8:10 a.m. Edition

60. German—Advertisement of German-American Staff of Physicians on pages 2 and 4.
61. German—Same as above. On page 2 top center the consultation hours are changed to 10 to 12 a.m. and 2 to 4 p.m. Lower right corner change in address. Page 4 article on lungs now comes above that on the heart.
62. Memorial—Same as above copy except added imprint "Abraham Lincoln Memorial Edition."
63. He-pat-i-cure—Pages 2 and 4 have patent medicine advertisements. One is He-pat-i-cure. 1897.
64. Abbreviated—One half-page printed on both sides with bearded picture of Lincoln in upper left hand corner.
65. Royal — Advertisements of Royal Manufacturing Company on pages 3 and 4.
- Six Column—2:00 p.m. Edition
66. Ford's Theatre Souvenir—Reprint 1948, Six column facsimile of pages 1 and 8. Pages (2) and (3) blank.







Figure A

Figure B

Figure C

### "THE COUNCIL OF WAR"

When Currier and Ives "The printmakers to the American people" were publishing their colorful lithographs, John Rogers was making available to the public miniature statuary groups at popular prices. In a letter to a relative Rogers wrote "...they are not intended for rich people's parlors but more for common houses and the country."

Eighty-seven different subjects were produced from 1859 to 1893. Approximately one hundred thousand casts were produced for sale from 1860 to 1900.

The more than eighty subjects have been classified into three general categories—Civil War, everyday life and literary subjects. Another classification might be designated as historical, humorous and sentimental. These studies presented a variety of settings, many different occupations and a great many contemporary costumes. The statuary appeared in a variety of materials described as: "Florentine, ivorite, alabaster, bronze, marble and terra cotta." In color they might be classified as soft pearl and slate grey or fawn, snuff or cinnamon brown.

The first groups were from eight to sixteen inches high and the later groups measured from twenty to twenty-four inches in height. Most of them weighed more than one hundred pounds when packed in sawdust for shipment. They usually sold from \$15 to \$25 each.

Sentimental and humorous subjects enjoyed a unique position in nineteenth century art. Relatively few historical groups were modeled by Rogers. It was after the Civil War that Rogers produced one of his most inspiring studies, "The Council of War." This group was modeled in February, 1868, and it is 24 inches high and is on a base measuring 15 by 13 inches. It was advertised for sale in the *Century Magazine* for October 1885 at \$20.

Robert Lincoln is said to have commented that this group presented the best likeness of his father that he had ever seen. Even Edwin M. Stanton was pleased with Rogers' work and he wrote the sculptor upon receipt of the cast: "...am highly gratified with the genius and artistic skill you have displayed . . . I think you were especially fortunate in your execution of the figure of

President Lincoln. In form and feature it surpasses any effort to embody the expression of that great man which I have seen . . ."

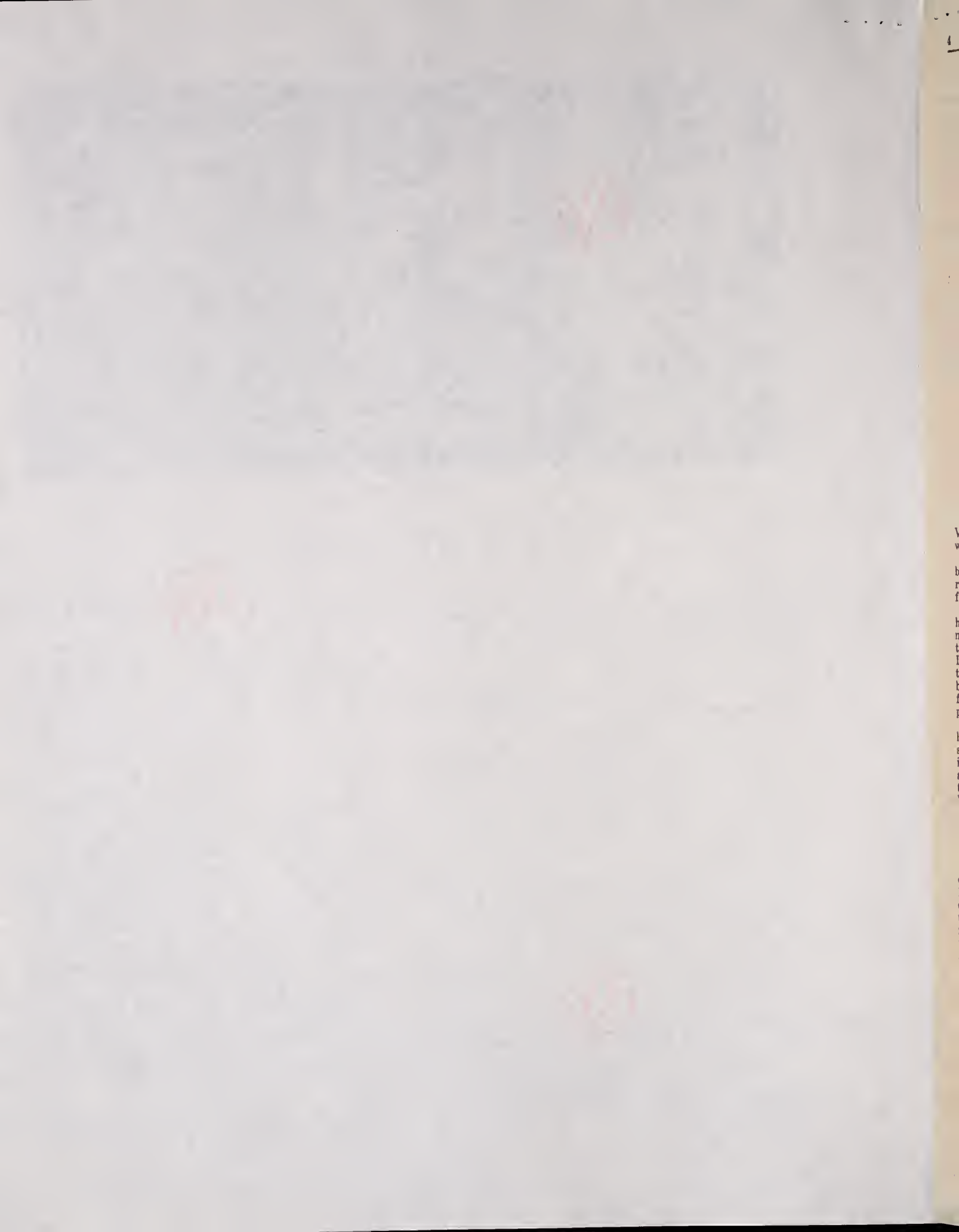
No one can determine which one of the council groups Stanton received from the sculptor. The Lincoln National Life Foundation has acquired three different bronze colored studies of the same group. All three studies depict President Lincoln examining a war map. General Grant is shown explaining the military situation while Secretary of War Stanton in two of the three groups polishes his glasses. In the third group he has evidently pocketed his handkerchief and has completed the task of cleaning his spectacles. The chief difference in the three statuettes is to be found in the position of Stanton.

It is impossible to indicate the order in which these studies appeared. Figure A shows Stanton taking a prominent position in relation to the other two figures. This group in addition to its title bears the inscription "Patented March 31, 1868." Figure B reveals a change in the position of the Secretary of War with the glasses and handkerchief practically obscured behind the President's head. In both Figure A and B, Stanton is looking at his glasses. Figure B bears no copyright date. Figure C shows Stanton holding his glasses in his left hand while looking at Grant, with his right hand by his side and the handkerchief completely removed. This study bears the same copyright date as Figure A.

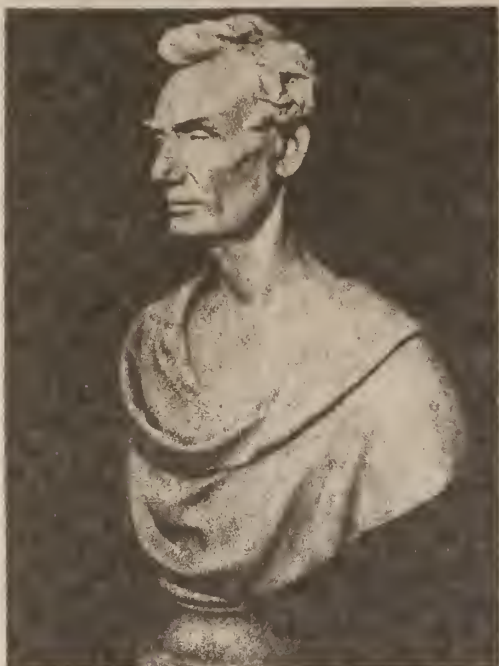
The three different positions of Stanton in relation to the other two fixed figures are difficult to explain. Rogers for a time made his plaster casts from gelatin molds. As his orders increased his molds needed constant repair. This led him to the necessity of making bronze originals from which many casts could be made without damage. Perhaps the gelatin mold of Stanton may have been slightly altered and moved on the base when different casts were made, eventually resulting in some damage to the arms, glasses and handkerchief necessitating an entirely new mold of the figure.

Such conjecture, however, does not solve the problem of determining which mold was the original study. See *Lincoln Lore* No. 490, August 29, 1938 "Rogers' Council of War."





## THE "DRAPED" BUST OF LINCOLN BY VOLK—No. 5



In an attempt to establish the correct sequence of the Volk busts of Lincoln it appears that the draped bust would logically follow the "Hermes" and short busts.

The draped bust is generally thirty-two inches high, but it also appears in a thirty inch height, and plaster replicas in these sizes can likely be purchased today from statuary companies for about \$25.

Volk, it is believed, made companion busts of Abraham Lincoln and Stephen A. Douglas in a reduced size measuring twenty-nine and twenty-eight inches respectively, with a considerable reduction in the width of Lincoln's shoulders when compared with the original thirty-two inch study. Other draped busts, made to scale, but greatly reduced in height have likely been manufactured by companies who have infringed on Volk's patent.

The Lincoln National Life Foundation has in its collection of statuary a draped bust which might be considered an infringement on Volk's patent. It is thirty inches high on a plain pedestal with greatly reduced shoulders. It bears no imprint while the original thirty-two inch bust is inscribed "Lincoln from Life by L. W. Volk."

## LINCOLN RODE HORSEBACK IN THE GETTYSBURG PROCESSION

When President Lincoln rode horseback in the procession to the Gettysburg Cemetery on November 19, 1863 to deliver his immortal address, observers were quick to notice his horsemanship. One observer recalled that he "sat at first erect upon his horse, handling the reins of the bridle in the white gauntlet gloves he wore, in such a stately and dignified manner as to make him appear as the commander-in-chief of the Army and Navy of the United States, which he was."

Dressed in a black suit and high silk hat with a crepe band, he mounted his "young and beautiful chestnut horse" in front of the David Wills' residence where he was a guest. A crowd gathered immediately and so many people wished to shake the President's hand, he held a "reception on horseback" until stopped by the marshals.

After a thirty minute delay the procession got underway. The route of travel was only three-quarters of a mile long and the march was over in about fifteen minutes, yet enroute Lincoln slumped forward, "his arms swinging, his body limp and his whole frame swaying from side to side."

Other distinguished personages, including Secretaries

Seward, Blair and Usher, the board of commissioners, foreign ministers, legation secretaries, governors and their staffs, civic organizations along with Lamon, Nicolay, Hay, General Fry, Lieutenant Cochrane and certain military personnel, made up the procession. Edward Everett, the orator of the day, did not ride in the procession as he arrived thirty minutes late.

Enroute, the horse of Lieut. Cochrane behaved badly and that officer spent considerable time preventing his "mischievous brute" from "browsing" on the tail of the President's horse.

It was generally conceded that the horse furnished Lincoln was not well designed for the duty assigned. Due to the President's height, most people who viewed the procession believed Lincoln's horse was either too small or that Lincoln's towering figure made the rest of the riders appear out of proportion to their mounts.

Lincoln secured his horse from Captain Henry B. Blood, an assistant quartermaster of volunteers.

The horse was sent to Lincoln upon his request:

"Capt. Blood furnish one horse for bearer. Nov. 19, 1863.

A. Lincoln"

## WHAT IT COSTS THE PRESIDENT (LINCOLN) TO LIVE

"The official salary of the President is fixed by law at twenty-five thousand dollars per annum, or one hundred thousand dollars for his term of four years. At the beginning of each term Congress makes an appropriation for furnishing the Executive Mansion. The kitchen and pantry are supplied to a considerable extent by the same body. Congress pays all the employees about the house, from the private secretary to the humblest boot-black; it provides fuel and lights; keeps up the stables; and furnishes a corps of gardeners and a garden to supply the Presidential board with fruits, flowers, and vegetables. Besides this, the President receives many presents from private parties. Many persons suppose that these allowances ought to be enough to enable him to live comfortably. They are mistaken, however. The President is required by public opinion to live in a style consistent with the dignity of his position and the honor of the country, and such a mode of life imposes upon him very heavy expenses. Besides this, he is expected to be liberal and charitable towards persons and meritorious causes seeking his aid, and 'their name is legion.' He cannot give as a private individual; his donation must be large. The expense of entertaining the various officers of the Government, members of Congress, and Foreign Ministers is enormous; so that, when all things are considered, it is a wonder how the President can live decently upon the small allowance made him by Congress, especially at the present time when prices are so high, and the currency so much depreciated. One hundred thousand dollars per annum would not be too much to allow him."

John B. Ellis: The Sights and Secrets of The National Capitol. 1869.

## REASONS FOR VOTING FOR LINCOLN

Reader, you should vote for Abraham Lincoln because he is pledged to administer the government as did Washington and Jefferson, viz:—for the best interests of the whole country.

Second.—Because his election will give peace and quiet to the country, of which it is sadly in need.

Third.—Because in his election all branches of industry will revive, business will be good and wages high.

Fourth.—Because a vote so cast will reflect credit upon the head and heart, and give evidence of a backbone which will resist all exertions to plant Slavery upon soil now free. Of him who so votes it will be said "well done, good and faithful servant."

Lincoln and Liberty, Tract No. 4

New York, July 11, 1860 M. 63

Microfilm of the newspaper *Western Sun*, Vincennes, Indiana, from 1807 to 1828 has been acquired by the Lincoln National Life Foundation.







# THE NEW-YORK HISTORICAL SOCIETY

FOUNDED IN 1804

170 CENTRAL PARK WEST

NEW YORK 24, N. Y.

10024

JAMES J. HESLIN  
*Director*

September 5, 1968

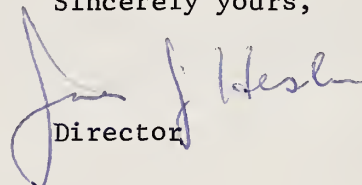
Mr. R. Gerald McMurtry  
The Lincoln National Life Foundation  
1301 South Harrison Street  
Fort Wayne, Indiana 46801

Dear Mr. McMurtry:

In reply to your letter of August 28, 1968, we can provide some information concerning the three versions of the John Rogers group, "The Council of War".

Enclosed are xerox copies of three pages from the book, "John Rogers, The People's Sculptor, His Life And His Work," by David H. Wallace and published by the Wesleyan University Press, Middletown, Connecticut in 1967. The author presents information that should be useful to you.

Sincerely yours,

  
Director

JJH/rc





## 112. THE COUNCIL OF WAR

Plaster, painted; height 24 inches

Signed JOHN ROGERS/NEW YORK

Patented March 31, 1868

Price: \$25.00 (to 1878); \$20.00 (1882-95)

Collections:

Plaster, Type A: 1, 9, 12

Plaster, Type B: 1, 2, 3, 4, 5, 6, 8, 9, 15

Plaster, Type C: 1, 11, 12, 15

Bronze master model, Type A: The New-York Historical Society, purchased in 1936 from Katherine R. Rogers



Rogers conceived the idea for this group early in 1867. Its general features were suggested by Secretary of War Edwin M. Stanton, to whom Rogers applied for advice through his wife's cousin, John H. Clifford, of New Bedford, Massachusetts. In a letter to Clifford, May 7, 1867, Stanton thus described one of the most important of Lincoln's councils of war:

One of the most interesting and appropriate occasions that now occurs to me was the conference at which Lieut. General Grant after returning from his first visit to the Army of the Potomac, laid before the President the plan of operations he proposed to adopt. This was at the War Department, and the group would embrace the three figures of the President, Secretary of War and General Grant. It would require no accessories but a roll or map in the hands of the General.

In his group Rogers followed Stanton's suggestion very closely, varying it only slightly to place the map in the hands of the seated President. The likenesses were done from photographs, which survive in the Rogers papers, and from personal interviews with Stanton and Grant in Washington in June 1867. Rogers may have made a trial bust of Lincoln at this time, for a reporter in 1872 spoke of seeing in Rogers' studio "a life size bust of the good and sad-looking Lincoln" [133].

Patented on March 31, 1868, and put on sale at about the same time, "The Council of War" quickly established itself as a popular memorial of



the war. Rogers won high praise for his skill as a portraitist and as a chronicler of the Civil War. The critics noted with special pleasure the sculptor's realistic treatment of Stanton, portrayed in the act of wiping the dust from his spectacles, "a familiar habit with the Secretary when he is thinking hard" (*New York Evening Post*, February 7, 1868).

Even more gratifying to the artist were the comments on his portrait of Lincoln. Secretary Stanton wrote him that "in form and feature" it surpassed "any effort to embody the expression of that great man" that he had seen. Fifty years later, Frank O. Payne, author of *Lincoln in Sculpture*, told the Rogers family that Robert Todd Lincoln had written him "that his family have always regarded John Rogers's group *The Council of War* as the most lifelike portrait of his father in sculpture."

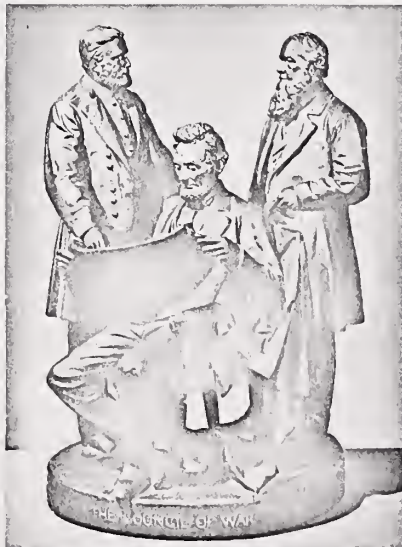
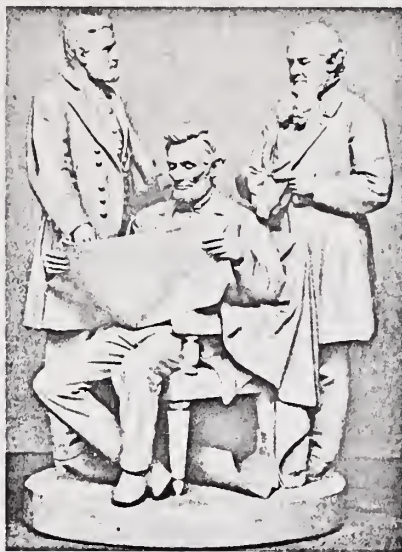
Despite its relatively high price "The Council of War" proved one of Rogers' greatest popular successes. At least sixty copies are extant, divided unequally among three versions.

Type A:

This version shows Stanton wiping his glasses with both hands behind Lincoln's head. This is the original version, since it appears in Rogers' patent application, in the 1868 photograph published by H. Wood, and in the bronze master model. It also appears in Rogers' catalogues for 1872, 1874, 1876, 1878, 1882, and 1888.

Type B:

In this version Stanton is wiping his glasses directly over Lincoln's shoulder. This is the most common of the three types and presumably was stocked the longest. It may date from 1873. In March of that year an up-state New York reporter stated that Rogers was "putting on some finishing touches to a new statuette of Secretary Stanton, from whose son he had just received some later photographs than he had previously possessed." The Stanton photographs found among Rogers papers are mounted on part of an 1872 mail schedule. Type B was illustrated in Rogers' catalogues for 1877,







1890, 1892, and 1894-95, and in the Moulton stereographs published about 1876. No bronze master model has been found.

Type C:

In this version Stanton simply holds his glasses in his left hand and his right arm is dropped casually at his side. There is no evidence by which to date this. It is the rarest of the three types. No bronze master model has been found.

113. COURTSHIP IN SLEEPY HOLLOW / ICHABOD CRANE AND KATRINA VAN TASSEL

Plaster, painted; height 16½ inches

Signed JOHN ROGERS/NEW YORK

Patented August 25, 1868

Price: \$15.00 (to 1878); \$12.00 (1882); \$10.00 (1888)

Collections: 1, 2, 3, 4, 5, 6, 8, 9

Bronze master model: The New-York Historical Society



As early as August 1862 Rogers had thought of making a group based on Washington Irving's "Legend of Sleepy Hollow," but had dismissed the idea because, as he wrote, "Darley seems to have illustrated it so completely that I am afraid I can make nothing very original out of it." By 1868 he had more confidence. "Courtship in Sleepy Hollow," modelled in the spring and patented in August, followed closely Irving's description of the scene without leaning on F.O.C. Darley's popular line drawing, published in 1848. Both the subject and Rogers' skill in presenting it "with accuracy as well as delicacy," ensured the group's success. It was listed until 1888.

This group also exists in parian. The parian at The New-York Historical Society is unsigned, but is inscribed on the back PATENTED AUG. 18, 1868. The origin of the parians is not known; they were probably made in England or France. See the section on parians (Appendix II, Section C).





# **The Sculpture of John Rogers**





*The Sculpture of*  
**JOHN ROGERS**  
*(1829-1904)*

FROM THE COLLECTION OF  
MR. AND MRS. CHARLES R. WOOD  
LAKE GEORGE, NEW YORK

March 23 to April 30, 1972

**THE HYDE COLLECTION**  
*Glens Falls, New York*

## INTRODUCTION

This exhibition of the Sculpture of John Rogers has been made possible through the courtesy of Mr. and Mrs. Charles R. Wood of Lake George, New York, from whose collection all of the works shown were borrowed. The Woods were intrigued by the works of Rogers more than a dozen years ago, when they first visited the Goyette Museum in Petersboro, New Hampshire. Mrs. Hazel Goyette, whose own collection of Rogers Groups is exhibited there, helped put the Wood's collection together. These works of art may be seen during the summer months at their turn-of-the-century Adirondack Attraction at Lake George called "Gaslight Village".

This exhibition was initiated by the staff of the Hyde Collection, with the catalogue written by Curator of the Collection James K. Kettlewell, Assistant Professor of Art History at Skidmore College, Saratoga Springs. The research for this project was accomplished by Miss Constance Morrell, Senior in Art History at Skidmore.

A portion of the cost of this exhibition has been defrayed through a grant from the New York State Council on the Arts.

To all of the many people who have helped to mount this exhibition, we express our sincere gratitude.

A. Morton Raych,  
Acting Director

\*The factual information in this account was taken from David Wallace's *John Rogers, the Peoples Sculptor*. This is the definitive work on Rogers.

JKK

CHECKERS  
UP AT THE  
FARM  
Cat. No. 20



## JOHN ROGERS, SCULPTOR

Art for everyone? In a democracy it should be an artistic ideal. Between the years 1860 and 1893 John Rogers, the American sculptor, realized that ideal. Where art is normally a hand-crafted object produced by an expensive specialist, "Rogers Groups" were mass-produced in plaster and could be sold for a price anyone could afford. Fourteen dollars was the average cost.

It must be understood that Rogers considered his little statues to be true art, and so did everyone else in his time. Even such an exacting critic as James Jackson Jarves said of Rogers' work that "although diminutive, they possess real elements of greatness."



In the history of sculpture there has been nothing like a Rogers Group before or since. More than 80,000 pieces were sold. On the one hand it was a work of fine art. On the other hand it was so common that it could be found in every Victorian home. A Rogers Group was never treated casually. Fourteen dollars in those days was a skilled worker's weekly wage. The Rogers Group was a prized possession. Usually they were received as gifts on important, often formal, occasions.

John Rogers was born in Salem, Massachusetts in 1829. His final years were spent in his summer home in New Canaan, Connecticut, where he died in 1904. Both his father and mother came from leading Massachusetts families, but his own family never had much money. As a consequence he was not educated at Harvard, his father's college, but at Boston's English High School. His first job was as a clerk in a dry goods store, and his second as a surveyor for the Boston Water Works. In 1849, out of work because of an eye infection, he modeled his first figures as a way of passing the time. He was pleased to discover that he had a knack for sculpture and continued to work at it as a hobby until the time that he decided to become a professional artist. Meanwhile, he learned the machinist's trade in the cotton mills of Manchester, New Hampshire, then practiced this profession in Hannibal, Missouri. Rogers lost his job during the financial panic of 1857. With nothing to do, he decided to follow his natural bent and study art. At that time Americans aspiring to become artists felt obliged to study abroad.

In 1858-59 Rogers first worked with a French sculptor in Paris, then with an English sculptor in Rome where he wrestled with mastering the neo-classical sculpture style. This style had been in vogue since the beginning of the century. Rogers did not like it at all. These icy smooth imitations of the art of ancient Greece left him cold. To him neo-classicism was empty and artificial. In less than a year Rogers was back home again, his ardor to be an artist somewhat dampened by his discovery that his own artistic interests went counter to the tastes of his time. Giving up art for the moment, he went out to Chicago, the city of opportunity in mid-nineteenth century America, and got a good job as draftsman in the office of the city surveyor.

But it was not long before Rogers was involved in art again. A small clay statue of checker players that he made to be raffled off at a charity ball was such a tremendous public success that he got the idea that there might be a great demand in America for small statues of popular themes.

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**THE  
FUGITIVE'S  
STORY**  
Cat. No. 9



After a number of false starts, Rogers began producing his sculpture groups on a regular basis in August, 1863. This was in the heart of the Civil War. Recognizing where the interest of the public lay, Rogers made a series of sculptures representing Civil War and Abolitionist subjects and was an instant success.

Choice of subject was to Rogers the most important problem to solve. In any popular art, content is far more important than form. For weeks on end Rogers would agonize over the choice of a subject. The success or failure of a group would depend on its ability to attract and intrigue people. The failure of a particular sculpture was no small matter to Rogers. The production of a new group was costly and time consuming. At the most, three could be done in a year.

In his pursuit of such an elusive thing as public taste, Rogers must have continually scanned the popular illustrated magazines of the day, such as *Harper's Weekly* or *Leslie's Illustrated Newspaper*. Rogers' subjects are very similar to the illustrations common in these publications. He must have known Winslow Homer's famous illustrations of the Civil War in *Harper's Weekly*, because his own subjects from the Civil War have a similar character.

Rogers' art was not a less expensive version of the more pretentious art of his time. During the time Rogers Groups flourished the landscape painting of the Hudson River School was the great American art form. Anecdotal subjects appeared in painting, but were uncommon compared to landscape themes.

Rogers' subjects fall into three categories; sentimental stories of American life; scenes from American history; scenes from American and English literary subjects. The plays of Shakespeare and the stories of Washington Irving appear to have been the most popular. Productions of Shakespeare's plays were extremely common at this time; everyone had to read Irving in school.

Historically, small sculpture for domestic use originated in the Italian Renaissance. The more immediate source of Rogers' style was probably the exquisite terra cottas of the eighteenth century French artist Claude Michel, called Clodion. Though Clodion invariably represented nymphs and satyrs in his sculptured groups, there are many similarities in the two styles. Clodion was one of the few artists to make a specialty of small terra cotta sculptures. Rogers' works are of approximately the same size and are painted to resemble the color of terra cotta. Clodion was one of the first sculptors to include a number of figures and stage props in a small scale sculpture composition, just as Rogers was to do a century later. There are even details in certain of the Rogers Groups that recall details in the style of Clodion. In the styles of both artists the distinctive feature is an incredibly specific realism. Both achieved that total mastery of all the little facts of reality that are necessary to make an art convincing to uncultivated tastes.

It is not surprising that Rogers knew of Clodion's work since it was undergoing a great revival in Paris during the time that Rogers was a student there.



**TAKING THE  
OATH AND  
DRAWING  
RATIONS**  
Cat. No. 4



John Rogers' working procedure was very painstaking. The production of a new model would require from four to six months. First there was the problem of finding a subject with mass appeal. Then Rogers would make a small rough sketch of the group in clay. This he would adjust until he felt he had the general composition right. Then would follow the long, arduous task of modeling the full size statue in clay. Using live models, photographs and life-masks wherever possible for portraits, he would work on the sculpture for from a month to six weeks. This clay model would be cast in bronze at the New York foundry of Pierre E. Guerin. Casting and carefully finishing the bronze by hand required four months of work and cost Rogers from \$450 to \$1,500.





The bronze statue then served as a master model from which Rogers and his assistants could make their molds. This work was done at Rogers' "factory" at 142 Center Street in New York. Molds were made by pouring a gelatinous glue over the master model. When hard, it was cut and pulled away from the bronze in three to eight pieces. These molds were flexible like rubber. They wore out quickly and had to be remade each day.

The sculpture was next cast in three to eight separate sections. Into each mold reinforcing wire was placed and the plaster poured in. When the casts were removed from the molds there still remained the problem of assembling the statue's different parts. This was done by twisting together exposed sections of wire that had been cast into the forms, then the joints were cemented together and smoothed over with plaster paste. After a week of drying the statue was painted with zinc white and burnt umber mixed in linseed oil.

Facing Page:  
THE COUNCIL  
OF WAR  
Cat. No. 7

Right:  
Detail of  
A. Lincoln  
from THE  
COUNCIL  
OF WAR



To sell his sculpture Rogers advertised in the leading publications of the period. Most of the works sold were ordered by mail. Rogers Groups are very fragile, so they were packed in barrels filled with wood shavings.

Rogers Groups received great publicity from the fact that they appeared at all the major art exhibits and fairs. They became so famous that the appearance of a new Rogers Group was a major national event. It would be discussed in all the newspapers of the country.

In the 1890's the Rogers Groups, like so many other aspects of the Victorian age, went abruptly out of fashion. The new taste, influenced by European ideas, considered mass-produced statuettes to be a cheap substitute for art. Rogers' subject matter was condemned as sentimental. The more sophisticated in this country and abroad began to prefer an art style that was more simple and abstract. Through the 1880's fewer and fewer sculpture groups were sold. The last efforts of Rogers' career were devoted to attempts to create large scale monuments in bronze, but in every case these were failures.

Until relatively recently little attention has been paid to John Rogers as an artist. Now Rogers Groups are rare and valuable antiques. Perhaps the time is not far off when they will be admitted to museums as examples of the highest kind of art. In a curious turnabout of taste, contemporary artistic ideals do not exclude art objects that are popular or were mass produced.

James K. Kettlewell  
Curator of the Hyde Collection  
Glens Falls, New York

# THE SCULPTURE OF JOHN ROGERS

from the collection of

Mr. and Mrs. Charles R. Wood, Lake George, N.Y.

## 1. THE TOWN PUMP

Plaster, height 13 inches

Signed

JOHN ROGERS/New York

Patented May 27, 1862

Price: \$5.00 (1862); \$6.00  
(1866); \$10.00 (1871-78)

## 2. RETURNED

VOLUNTEER: HOW  
THE FORT WAS  
TAKEN

Plaster, height 20 inches

Signed

JOHN ROGERS/New York

Patented May 17, 1864

Price: \$15.00; \$12.00  
(1882); withdrawn after  
1888 but again listed in 1895  
by the Rogers Statuette  
Company

## 3. WOUNDED TO THE REAR / ONE MORE SHOT

Plaster, height 23½ inches

Signed

JOHN ROGERS/New York

Patented January 17, 1865

Price: \$15.00; \$12.00  
(1882); \$10.00 (1888)

This work was popular as a gift  
to veterans returning from the  
Civil War.

## 4. TAKING THE OATH/ AND / DRAWING RATIONS

Plaster, height 23 inches

Signed

JOHN ROGERS/New York

Patented January 30, 1866

Price: \$15.00 (1866);  
\$20.00 (1871-76); \$15.00  
(1877-95)

This was the most admired of  
Rogers' works. Rogers got  
the story from his wife's uncle.  
A proud Southern woman in  
Charleston, South Carolina is  
compelled to take an oath to  
the Union to receive much  
needed rations.

## 5. UNCLE NED'S SCHOOL

Plaster, height 20 inches

Signed

JOHN ROGERS/New York

Patented July 3, 1866

Price: \$15.00 (1866-78);  
\$12.00 (1882); \$10.00  
(1888)

This work is to illustrate the  
freed slaves desire to improve  
himself.

## 6. THE CHARITY PATIENT

Plaster, height 22 inches

Signed

JOHN ROGERS/New York

Patented December 4, 1866

Price: \$15.00 (1866-76);  
\$12.00 (1882); \$10.00 (18-  
88-92); \$8.00 (1895)

## 7. THE COUNCIL OF WAR

Plaster, height 24 inches

Signed

JOHN ROGERS/New York

Patented March 31, 1868

Price: \$25.00 (to 1878);

\$20.00 (1882-95)

This group was suggested by Secretary of War Edwin M. Stanton who described the occasion thus: "Lieutenant General Grant, after returning from his first visit to the Army of the Potomac, laid before the President the plan of operation he proposed to adopt. This was at the War Department, and the group would embrace the three figures of the President, Secretary of War (Stanton) and General Grant."

## 8. COURTSHIP IN SLEEPY HOLLOW / ICHABOD CRANE AND KATRINA VAN TASSEL

Plaster, height 16½ inches

Signed

JOHN ROGERS/New York

Patented August 25, 1868

Price: \$15.00 (to 1878);

\$12.00 (1882); \$10.00 (1888)

Rogers closely follows Washington Irving's description of the scene in the "Legend of Sleepy Hollow."

## 9. THE FUGITIVE'S STORY

Plaster, height 22 inches

Signed

JOHN ROGERS/New York

Patented September 7, 1869

Price: \$25.00 (to 1878);

\$20.00 (1882); \$15.00 (1888)

Rogers executed this work to honor the three abolitionists, the poet John Greenleaf Whittier, the editor William Lloyd Garrison and the preacher Henry Ward Beecher. "Rogers interviewed his subjects, took detailed measurements, secured several photographs of each and made life masks of Beecher and Garrison." (Wallace)

## 10. PARTING PROMISE

Plaster, height 22 inches

Signed

JOHN ROGERS/New York

Patented February 8, 1870

Price: \$12.00 (to 1878);

\$10.00 (1882, 1888); \$6.00 (1895)

## 11. COMING TO THE PARSON

Plaster, height 22 inches

Patented August 9, 1870

Price: \$15.00

## 12. THE FOUNDLING

Plaster, height 21 inches

Signed

JOHN ROGERS/New York

Patented November 22, 1870

Price: \$15.00 (to 1878);

\$12.00 (1882); \$10.00 (1888)



13. RIP VAN WINKLE  
AT HOME

Plaster, height 18½ inches

Signed

JOHN ROGERS/New York

Patented March 14, 1871

Price: \$12.00 (to 1882);  
\$10.00 (1888-95)

This and the other sculpture in the exhibit from Irving's "Rip Van Winkle" show the actor Joseph Jefferson in the role of Rip from a popular play of the time.

14. RIP VAN WINKLE  
ON THE MOUNTAIN

Plaster, height 21¼ inches

Signed

JOHN ROGERS/New York

Patented July 25, 1871

Price: \$12.00 (to 1882);  
\$10.00 (1888-95)

Rip Van Winkle with one of the dwarfs he encountered in a Catskill glen shortly before his twenty year sleep. From Washington Irving's famous story.

15. WE BOYS

Plaster, height 17 inches

Signed

JOHN ROGERS/New York

Patented May 11, 1872

Price: \$12.00 (to 1878);  
\$10.00 (1882-92)

16. PLAYING DOCTOR

Plaster, height 14¼ inches

Signed

JOHN ROGERS/New York

Patented October 15, 1872

Price: \$15.00; \$10.00 (1888)

17. THE FAVORED  
SCHOLAR

Plaster, height 21 inches

Signed

JOHN ROGERS/New York

Patented April 1, 1873

Price: \$18.00; \$15.00  
(1882); \$12.00 (1895)

18. GOING FOR THE  
COWS

Plaster, height 11½ inches

Signed

JOHN ROGERS/New York

Patented December 2, 1873

Price \$10.00

19. THE SHAUGHRAUN  
AND "TATTERS"

Plaster, height 20 inches

Signed

JOHN ROGERS/New York

Patented March 2, 1875

Price: \$12.00; \$10.00  
(1877); \$8.00 (1888)

This is a portrait of Dion Boucicault, author, director and star of the play *The Shaughraun*. In the sculpture Boucicault appears in the part of the "Shaughraun" with his dog, Tatters. "Shaughraun" is an Irish term meaning vagabond. Boucicault posed for the sculpture in December, 1874.

20. CHECKERS UP AT  
THE FARM

Plaster, height 20 inches

Signed

JOHN ROGERS/New York

Patented December 28, 1875

Price: \$15.00

**A MATTER  
OF OPINION**  
Cat. No. 27



**21. WEIGHING THE  
BABY**

Plaster, height 21 inches

Signed

JOHN ROGERS/New York

Patented November 21, 1876

Price: \$15.00

This was probably Rogers' most popular sculpture. The mother and two children are Rogers' own wife, Harriet, his son Charles, aged six and the baby, David, who was born in April, 1876.

**22. THE TRAVELING  
MAGICIAN**

Plaster, height 23 inches

Signed JOHN ROGERS

New York / 1877

Patented November 27, 1877

Price: \$15.00; \$12.00 (1895)

**23. THE PEDDLER AT  
THE FAIR**

Plaster, height 20 inches

Signed JOHN ROGERS

New York / 1878

Patented December 10, 1878

Price: \$15.00; \$13.00 (1888)

24. "IS IT SO  
NOMINATED IN  
THE BOND?"

Plaster, height 23 inches  
Signed  
JOHN ROGERS/New York  
Patented June 1, 1880  
Price: \$20.00  
From Shakespeare's *The Merchant of Venice*, Act IV, Scene 1. The line is spoken by Shylock.

25. "HA! I LIKE NOT  
THAT!"

Plaster, height 22 inches  
Signed JOHN ROGERS  
New York / 1882  
Patented October 31, 1882  
Price: \$20.00  
From Shakespeare's *Othello*, Act III, Scene 3. The famous actor Edwin Booth posed for the figure of Iago.

26. NEIGHBORING  
PEWS

Plaster, height 18½ inches  
Signed JOHN ROGERS  
New York / 1883  
Patented January 29, 1884  
Price: \$15.00

27. A MATTER OF  
OPINION

Plaster, height 21 inches  
Signed JOHN ROGERS  
New York / 1884  
Patented December 9, 1884  
Price: \$15.00

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The basic information in this catalogue was derived from David H. Wallace's *John Rogers: The Peoples Sculptor*. Middleton, Connecticut, 1967.

28. "WHY DON'T YOU  
SPEAK FOR YOUR-  
SELF, JOHN?"

Plaster, height 22 inches  
Signed  
JOHN ROGERS/New York  
Patented February 10, 1885  
Price: \$20.00  
This is from Longfellow's poem, "The Courtship of Miles Standish," published in 1853.

29. "MADAM, YOUR  
MOTHER CRAVES A  
WORD WITH YOU"

Plaster, height 20 inches  
Signed  
JOHN ROGERS/New York  
Patented August 3, 1886  
Price: \$15.00  
From William Shakespeare's *Romeo and Juliet*, Act I, Scene 5.

30. THE ELDER'S  
DAUGHTER

Plaster, height 21½ inches  
Signed  
JOHN ROGERS/New York  
Patented February 8, 1887  
Price: \$15.00; \$12.00 (1888)

31. FIGHTING BOB

Plaster, height 34 inches  
Signed JOHN ROGERS  
Published in October 1889,  
not patented  
Price: \$12.00  
This work depicts the actor Joseph Jefferson playing the role of Bob Acres from Richard Brinsley Sheridan's play *The Rivals*.

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Cat. No. 30

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**o.p. (original paint) r.p. (repainted) o.w. (otherwise)**

1864 Returned Volunteer, poor cond. ptd. black & flaking; 1864 Returned Volunteer, o.p., flaking, o.w. o.k.; 1885 Why Don't You Speak For Yourself, John, nice, o.p.; 1888 Politics, o.p., good; 1891 FOOTBALL, good, no re-pairs, painted antique white, clean; 1873 Going For The Cows, nice, r.p., clean; 1875 Washington, good, old repair, r.p.; 1886 Uncle Ned's School, o.p., nice; 1886 Phrenology at the Fancy Ball, r.p., nice, clean; 1866 Taking the Oath, r.p., o.w. nice; 1865 One More Shot, o.p., minor flaking; 1868 Courtship In Sleepy Hol-low, r.p.; 1878 Photographer & Sitter; "The Photograph", o.p., sitter & child need nose repair; 1887 Elder's Daughter, o.p., some flaking; 1868 Coun-cil of War, flaking, r.p.; 1871 Rip at Home, r.p.; 1871 Rip on the Mountain, r.p.; 1871 Rip Returned, r.p.; 1880 Referee, painted dark color; 1866 Char-ity Patient, r.p., very clean; 1890 Faust & Marguerite-1st Meeting, r.p., nice, clean; 1875 Checkers Up At The Farm, o.p., minor flaking; 1864 Country Post

Office, sm. repair, r.p., o.w. o.k.; 1876 Weighing The Baby, o.p., minor flaking; 1895 Watch On The Santa Maria, old r.p., o.k.; 1884 Neighboring Pews, o.p., some flaking; 1878 Peddler At The Fair, r.p.; 1870 Coming To The Parson, o.p., minor flaking; 1866 Staffordshire; Taking The Oath, extremely rare, mint condition; 1881 Copper Covered: Fetching The Doctor.

2 lantern side, rare; steropticton views, nice framed lg. size carte de vista; traveller's calendar; orig. brochure; orig. Rogers Ads, framed & matted (4); Smith Book on Rogers "Rogers Group: Thought & Wrought by John Rogers," 1934; 2 calling cards; other.

You Are A Spirit I Know; It Is So Nomi-nated In The Bond; Ha! I Like Not That!; Rip Van Winkle at home; Com-ing To The Parson; Frolic at the Old Homestead; Why Don't You Speak for Yourself, John; Checkers Up at the Farm; Going for the Cows; We Boys; Mail Day.

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dated 1871 Civil War era, very unus-al lady's revolver w/folding trigger case; D&W Wadsworth dated 186 pearl handle baby hammerle w/folding trigger; Smith & Wess dated 1860; bisque doll Armand Ma seille #390; leather doll Armand Ma seille #370 w/original box; sma Alexander doll 1962; 2 small bisqu dolls; Frozen Charlotte china do small bisque w/jointed arms; chin doll w/stand; large china do w/smaller doll dressed alike; sma antique doll in box; brass Anson statue clock 1898; 22" tall count shelf clock w/alarm.

**ROOKWOOD:** 1955 blue vase, 9 1/4 high; 1955 fish & lily pad vase, 8 1/2 tall, signed; 3 Rookwood ashtrays Rookwood matching vases; 1936 Rookwood elephant; Rookwood match teapot, cream & sugar; #95 Humm Goebel K.F. 38; 1927-29 Rookwood va 1927 Rookwood bowl & candleholde 1918 Rookwood lamp, experimen X6024X w/dolphins.

**ANTIQUE FURNITURE & OTI ITEMS:** Victorian marble-top tal Victorian marble-top washstand; r rope bed, maple; Victorian brass t bed, possibly 1840; antique dress marble-top ice-cream table & 4 cha wicker table; oak chairs; floor lar Windsor rocker; needlepoint chair; r dlepoint horseshoe-shape footst cherry spindle chair; piano stool v claw feet; very nice fireside bench; tique iron smoking stand; Victo Eastlake platform rocker; antique f model Victrola; old trunk; old ce chest; old red painted poplar ward (not knockdown); old red painted cupboard (circa 1800 from Vermo old red painted pine drop-leaf table; dough box, grain paint; grey pain washstand; large painted sugar buc early mahogany Bible box (180 primitive wood box (rough); 3 sm primitive benches; mahogany mu cabinet; 3-pc. bedroom set; wing cha

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## Best Likeness Of Lincoln Shown Here

THE BEST LIKENESS of Abraham Lincoln ever to be made is on exhibit in the Art and Music department of the Milwaukee Public Library.

It appears in a sculptured group by John Rogers, "sculptor for the people," reproductions of whose works are on exhibit at the library. They will be there six months, according to Wilbert Beck, music and art curator.

"Council of War" is title of the group. In it Lincoln examines a campaign map while Secretary of War Stanton polishes his glasses—a popular touch—and General Grant expounds the merits of the campaign being plotted.

### Used Living People as Models

Robert Todd Lincoln said that the Rogers group comprised the best likeness of his father which he had ever seen. Stanton wrote to Rogers:

"The group has arrived and I am highly gratified with the genius and artistic skill you have displayed. I think you were especially fortunate in your execution of the figure of President Lincoln.

"In form and feature it surpasses any effort to embody the expression of that great man which I have ever seen. The whole group is very natural and the work, like the others from the same hand, well represents interesting incidents of the time."

Rogers also used living people as models for figures in others of his groups. Joseph Jefferson, the actor who dramatized the legendary story as a play, posed for "Rip Van Winkle" at home. "The Shaughraun and Tatters" depicts the actor, Dion Boucicault, who wrote the play and acted in it.

### Gave Sculpture Popular Appeal

Artist Rogers believed in making his work available to even those of small means, consequently they were reproduced in plaster to sell at low cost. Biographical material observes that he "... was the first American artist to give sculpture a popular appeal. Like Currier and Ives in lithographic art, he sought to illustrate everyday life, especially in its humorous and sentimental phases."

The same writer continues: "He broke away from the customary type of sculpture with its classical and mythological



The best likeness ever to be made of Civil War President Abraham Lincoln appears in this plaster reproduction of a sculptured group by John Rogers whose work is being shown in the Art and Music department of the Milwaukee Public Library.

forms and vindicated his belief that people would appreciate the reproducing of ordinary and domestic scenes in their own lives."

The sculptor's longing "to have his works beautify humble as well as palatial homes" was fulfilled. His works became as much in demand and appeared in as many homes as the lithographs of Currier and Ives.

Thirty of the 40 Rogers reproductions given to the Library by the late Charles W. Hamilton, chairman of the board and founder of the Milwaukee Lace Paper Co., are on exhibit.

A companion show that will hang until Sept. 1 is a group of 12 paintings, etchings and lithographs by Ralph Cieslik, S. 12th St. The young painter re-

ceived his bachelor's degree from the Art Institute of Chicago and taught for two years in the Windy City. He is now working toward his master's degree at Marquette University.

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A ROGERS GROUP — see page 102

whether as sculptors say in 'the round' or with 'free figures', were equally rewarding when seen from the back, and passers-by could therefore enjoy them from the street."

John Rogers, later to be called "Laureate of the Home," was born in 1829. Thirty years later he awoke, like Byron, to find himself famous. Well, anyway, something like Byron, and fame found Rogers in Chicago, where she never found the poet. In 1859, Rogers was employed as a draughtsman in the office of the Chicago City Surveyor, meanwhile indulging his private hobby of modeling little figures in red clay. At this time there was held in Chicago a large charity fair called the Cosmopolitan Bazaar. To the ladies' committee of the Bazaar, Rogers presented a small clay group called "The Checker Players." "It was put up at a raffle and brought \$75," he wrote. "All the papers had a paragraph about it the next morning." Rogers went on to New York, where he made a group called "The Slave Mart," which brought him much publicity, thanks to the tide of abolitionist sentiment running strong in that day. He followed this group with others in the same vein, and by the outbreak of the war had perfected his method of casting and merchandising.

The war between the states gave Rogers several fine subjects of historical or sentimental interest, such as "The Wounded," "Union Refugees," the "Returned Volunteer," and "One More Shot." And the war years, during which he rose to fame, gave him one of the most inspiring of all American subjects — Lincoln. "The Council of War," reproduced as our frontispiece, was not made until 1868. This group is 24 inches high on a 15 by 13 inch base. It is said that Robert Todd Lincoln called it the best likeness of his father he had ever seen. The President

#### NATIVE AMERICANS

THE statuary group that confronts you on the front cover of this *Month* you may have seen in many a plush upholstered parlor of the latter half of the nineteenth century. You must have seen it if you are old enough, old enough, say, to have voted for Cleveland or Blaine. For the benefit of the younger generation, we might explain that the frontispiece illustration, as well as the one on page 104, shows a "Rogers Group". Rogers groups once rivaled the lithographs of Currier & Ives in popularity. Between 1860 and 1890, one hundred thousand of them were sold. The groups were largely historic, humorous, or sentimental — in ascending climax. They were modeled in clay by John Rogers himself, and from the originals plaster casts were made carefully by hand. In color they were of soft pearl and slate greys, or of fawn, snuff, or cinnamon browns. In size they were mostly figurines, averaging twenty to twenty-four inches high, though Rogers also sculptured statuary of heroic dimension. "The little groups," say the sculptor's biographers, "were put in the place of honor on the marble-topped center table, or more often in the bay window, for Roger Groups

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dealt with "social subjects." He did in sculpture much as Currier and Ives did in pictures. He showed Americans how they looked, played, dressed, and worked. He reminded them of the common events and sentimental moments of their lives and caused them to live again as they gazed at his *moments sentimentals* in pearl or cinnamon plaster. He himself knew them all — he honey-mooned at Niagara Falls. His accuracy of observation, his expansive sympathy with our ancestors' ways of living, and his fondness for detail make his work of value to the antiquarian. Rogers groups are as American as pumpkin pie — we'll make it stronger — as American as *punkin* pie! A favorite parlor pastime of his halcyon days was, we are told, for family groups and their friends (in for an evening) to don white, whiten their hands and faces and make living Rogers groups before a black background. Henry Ward Beecher endorsed Rogers. Emerson wrote to him, "As Michelangelo said of the Terra Cottas; 'Were they but marble, woe to the Antiques', or as we might say of Mr. Rogers' Groups." And Charles Reade, English novelist, purchased the whole series of groups for his London house.

The oldest of the Rogers groups are nearing the century mark. Collectors of antiques are picking them up. Till now, however, there has been no easily available reference material relating to them. And that brings us to the point of this note. As we write, a printer is printing a book which we are to publish. The book will be ready when you read this. The book is —

ROGERS GROUPS: Thought & Wrought by John Rogers

By Mr. and Mrs. Chetwood Smith

With a Letter of Authorization from the Sculptor's Daughter, Miss Katherine R. Rogers, and an Introduc-





# Library Adds Famed Casting

**Original by John Rogers  
Secured for Display  
in College**

"The Council of War," an original casting by John Rogers, noted American sculptor, has been added to the Lincoln library at State college. Presenting the figures of Lincoln, Stanton, and Grant, the study is one of several which Rogers made to illustrate the events of the Civil War.

The group at the college was secured in Los Angeles by William Wyles, donor of the Lincoln library. The statue of President Lincoln in the "Council of War" was said by the Lincoln family to be the best likeness ever made. In 1868 Rogers designed the group in which the president is examining a map of the campaign, Grant explains, and Stanton polishes his glasses.

Stanton himself said, "I am highly gratified with the genius and artistic skill displayed. I think you were especially fortunate in your execution of the figure of President Lincoln."

Other Civil War studies are "Union Refugees," "The Wounded," "The Returned Volunteer" and "One More Shot." Rogers also made literary and dramatic groups.

A special exhibit has been arranged in the college library by Miss Della Haverland, acting librarian, to commemorate the birthday anniversaries of Rudyard Kipling and Samuel Butler. In addi-

(Continued on Page 14, Column 8)

(Continued from Page 1, Section 2)

tion to a portrait of Kipling, copies of "Kim," "The Light That Failed," "Actions and Reactions," and "Captains Courageous" are on display. Kipling will be 70 Dec. 30.

To commemorate the 100th anniversary of Butler's birth a reproduction of his self-portrait made in 1878 is being shown, with Clara G. Stillman's biography which has been called "the most brilliant critique of Butler's life and work." His writings on display are "Hudibras," an attack upon 17th century Puritans; "The Way of All Flesh," a satire on conventions, published posthumously, and "Erewhon," a Utopian romance whose title is an anagram for Nowhere.



## THE COUNCIL OF WAR

When Currier and Ives were publishing their colorful lithographs, John Rogers was making available to the public miniature statuary groups at popular prices. It was after the Civil War that Rogers produced one of his most inspiring studies, "The Council of War," which depicts President Abraham Lincoln looking at a war map while General U. S. Grant and Secretary of War Edwin M. Stanton discuss the military situation.

Robert Lincoln, the president's oldest son, is said to have commented that this group presented the best likeness of his father that he had ever seen.



This interesting Lincoln item is being featured during the month of September in our Lincoln Museum. We cordially invite you to view it and the many other Lincoln items on display there.



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**211 Lincoln (Hon. Abraham, of Illinois.)** The Republican Party Vindicated—The Demands of the South Explained, at the Cooper Institute, New York City, February 27, 1860. (Caption title) 8vo., 8pp. (Presidential Campaign of 1860, Republican Executive Congressional Committee.) **\$12.50**

Fish #533. Clean copy with wide margins.

**212 Lincoln, (Hon. Abraham, of Illinois.)** The Republican Party Vindicated—The Demands of the South Explained. Speech of, at the Cooper Institute, N. Y. City, February 27, 1860. (Caption title) 8vo., 16pp. **\$7.50**

Fish #533A. Contains the Speech of Hon. John Hickman of Pennsylvania, Political issues and Presidential Candidates, Delivered in Concert Hall, Philadelphia, on Tuesday Evening, July 24, 1860.

**213 Lowrie, John M.** The Lessons of our National Sorrow. A Discourse in the First Presbyterian Church, of Fort Wayne, Indiana, on the Sabbath Morning, Apr. 16, 1865, succeeding the death of Abraham Lincoln. 8vo., orig. wrs. (back wrapper torn), 16pp. Fort Wayne, 1865. **\$8.50**

Fish #607. Back cover addressed and stamped as sent through mails.

#### COUNCIL OF WAR

**214 Roger's Group.** Lincoln, with General U. S. Grant standing at right and Secretary of War Stanton at the left behind Lincoln seated in arm chair. The three are examining a map to which Grant points. Group approximately 24½ inches high, 14½ inches wide on a circular base.

**packed and shipped \$55.00**

This is the most famous of all Roger's Groups and one of the best figure studies of Lincoln in existence. In good condition throughout. Grant, sometime in the past, lost his head but it has been neatly replaced on his neck with no apparent damage.

**215 Roldan, Salvador Camacho.** Abraham Lincoln. 16mo., wr., 9pp. Translated from La Opinion, Bogota, Colombia, June 7, 1865. **\$4.25**

Oakleaf #1204. Evidently not contemporary printing although Oakleaf does not describe any reprint.

**216 Shaw, Albert.** Abraham Lincoln, His Path to the Presidency. PROFUSELY ILLUSTRATED WITH CONTEMPORARY CARTOONS, PORTRAITS AND SCENES. 2 vols. Small 4to., clo. Review of Reviews Corporation, New York, 1929. **\$3.00**

**217 Smith, (Henry.** Pastor of the North Presbyterian Church, Buffalo). The Religious Sentiments Proper for Our National Crisis. A Sermon, Delivered on Sabbath Evening, April 23, 1865. 8vo., orig. wrs., 32pp. Matthews & Warren, Buffalo, 1865. **\$3.75**

The assassination of President Lincoln. Fish #865. Fine copy.

**218 Tapley, Rufus P.** Eulogy of Abraham Lincoln, Sixteenth President of the United States, Pronounced by, April 19, 1865, at Saco, Maine. Including the Report of the Proceedings of the Town of Saco Consequent Upon His Death. 8vo., orig. wrs., 27pp. Union and Journal Office, Biddeford, 1865. **\$4.50**

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**220 Windham, Co. Baptist Association.** Minutes of the Thirtieth anniversary held with the church in HALIFAX CENTRE, VT. Sept. 20, & 21, 1865. 8vo., wr. Keene, 1865. **\$3.00**

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Blue and Gold issue. First issue, first edition. See page 102, word "be'n" missing from third line.

#### FIRST AMERICAN BOSWELL

**224 Boswell, James.** The Life of Samuel Johnson, LL.D., comprehending an Account of His Studies, and Numerous Works, in Chronological Order; a Series of His Epistolary Correspondence and Conversations with Many Eminent Persons, etc. First American from the Fifth London Edition. Port., 3 vols., 8vo., lea. Published by W. Andrews and L. Blake, Boston, 1807. **\$8.50**

#### EARLY AMERICAN DRAMA

**225 Breck, Charles.** The Fox Chase. A Comedy in five acts as performed at the theatres, Philadelphia and Baltimore. 18mo., 64pp. D. Longworth, N. Y. Printed by T. & G. Palmer, Phil., 1808. **\$12.50**

The first of this early American playwright's two published works. Fox-hunting about Philadelphia furnishes the background. Quinn page 159.

**226 Bridge (Horatio, U. S. Navy).** Journal of an African Cruiser: comprising sketches of

Infantry, and a Supernumerary Member of the Court. 8vo., ½ polished calf, extra gold, 156, 119 and appendix, 29pp. N. Y., 1814. **\$12.50**

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**195 \*Hull, Gen. William.** Revolutionary Services and Civil Life of General William Hull; Prepared from his Manuscripts, by His Daughter, Mrs. Maria Campbell: Together with the History of the Campaign of 1812, and Surrender of the Post of Detroit, by His Grandson. James Freeman Clarke. 8vo., clo. (back repaired), 482pp. N. Y., 1848. **\$3.75**

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**198 Athenaeum Club.** Commemorative proceedings of, on the death of Abraham Lincoln, President of the United States, April, 1865. Port., small folio, orig. wrs., uncut. N. Y., 1865. **\$12.00**

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**199 Bancroft, George.** Memorial Address on the Life and Character of Abraham Lincoln, delivered at the Request of both Houses of the Congress of America, before them, in the House of Representatives at Washington, on the 12th of February, 1866. Port., 8vo., clo., 69pp. Wash., 1866. **\$7.75**

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**201 Boston, Massachusetts.** Proceedings of the City Council of Boston, April 17, 1865, on Occasion of the Death of Abraham Lincoln, President of the United States. 8vo., orig. wrs., 35pp. Published by Order of the City Council, Boston, 1865. **\$6.00**

Fish #118. Only 350 printed.

**202 Conceicao, Jose Manoel da.** As Exequias de Abrahao Lincoln, Presidente dos Estados-Unidos da America com um Esboco Biographico do Mesmo Offerecido ao Povo Brasileiro por Seu Patricio. 24mo., printed wrappers, 40pp. Rio de Janeiro, n.d. (1865) **\$3.75**

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**203 Corchado, Manuel.** Abraham Lincoln. 16mo., wr., 90pp. Barcelona, 1868. **\$7.50**

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**204 Crocker, Jr., Samuel L.** Eulogy upon the Character and Services of Abraham Lincoln, Late President of the United States. Delivered by Invitation of the Authorities of the City of Taunton, on the Occasion of the National Fast, June 1, 1865. 8vo., orig. wrs., 28pp. John Wilson & Son, Boston, 1865. **\$3.50**

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**205 Dodge, Major-General Grenville M.** Personal Recollections of President Abraham Lincoln, General Ulysses S. Grant, General William T. Sherman. Ill., 8vo., clo., 237pp. Council Bluffs, Iowa, 1914. **\$7.50**

**206 Edmonds, George.** Facts and Falsehoods, concerning the War on the South, 1861-1865. 8vo., paper, 271pp. A. R. Taylor & Co., Memphis, Tenn., (1904). **\$7.50**

A bitter Anti-Lincoln Publication.

**207 Hall, Rev. Newman.** A Sermon on the Assassination of Abraham Lincoln. Preached at Surray Chapel, London, Sunday, May 14, 1865. 8vo., wr., 16pp. Bartlett & Halliday, Boston, 1865. **\$3.50**

Fish #375. 500 copies were printed.

#### HERNDON'S LINCOLN

**208 Herndon, (William H., and Weik, Jesse W.)** Abraham Lincoln. The True Story of a Great Life. With an Introduction by Horace White. Ill., 2 volumes, 12mo., clo. N. Y., 1893. **\$16.50**

**209 He's Gone to the Arms of Abraham.** (Song). 12mo., broadside. Phil., 1864. **\$1.00**

"Oh should he meet a rebel,  
A pointing with his gun,  
I hope he may have courage,  
To "take care of number one,"  
If I were him I'd offer,  
The fellow but a dram,  
For what's the use of dying,  
Just for Jeff or Abraham." etc.

#### SCARCE "WIGWAM EDITION"

**210 Lincoln, Abram (sic).** The Life, Speeches, and Public Services of. Together with a Sketch of the Life of Hannibal Hamlin. Republican Candidates. . . etc. Portrait, 12mo., original portrait wrappers. New York, 1860. **\$12.00**

Exceptionally clean copy with wrappers. Captioned "The Wigwam Edition". With beardless portraits.



# History in Stone

SEVERAL groupings of the John Rogers statuary, with the Abraham Lincoln's Council of War in the center, can be seen in Minden, Nebr. Rogers was called the "Father of American Sculpture" by his contemporaries. The largest collection of his groupings can be found at the Harold Warp Pioneer Village in south central Nebraska.







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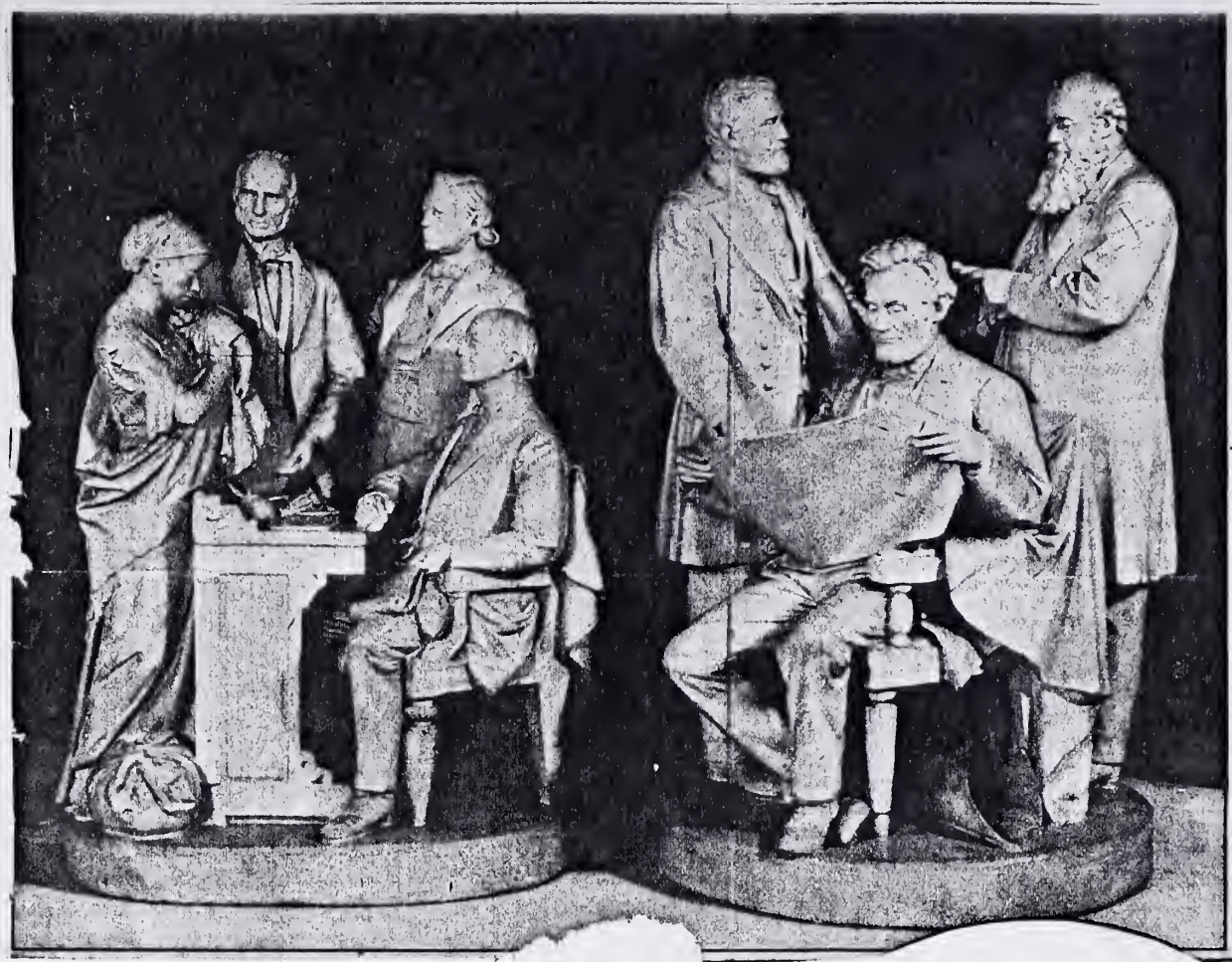
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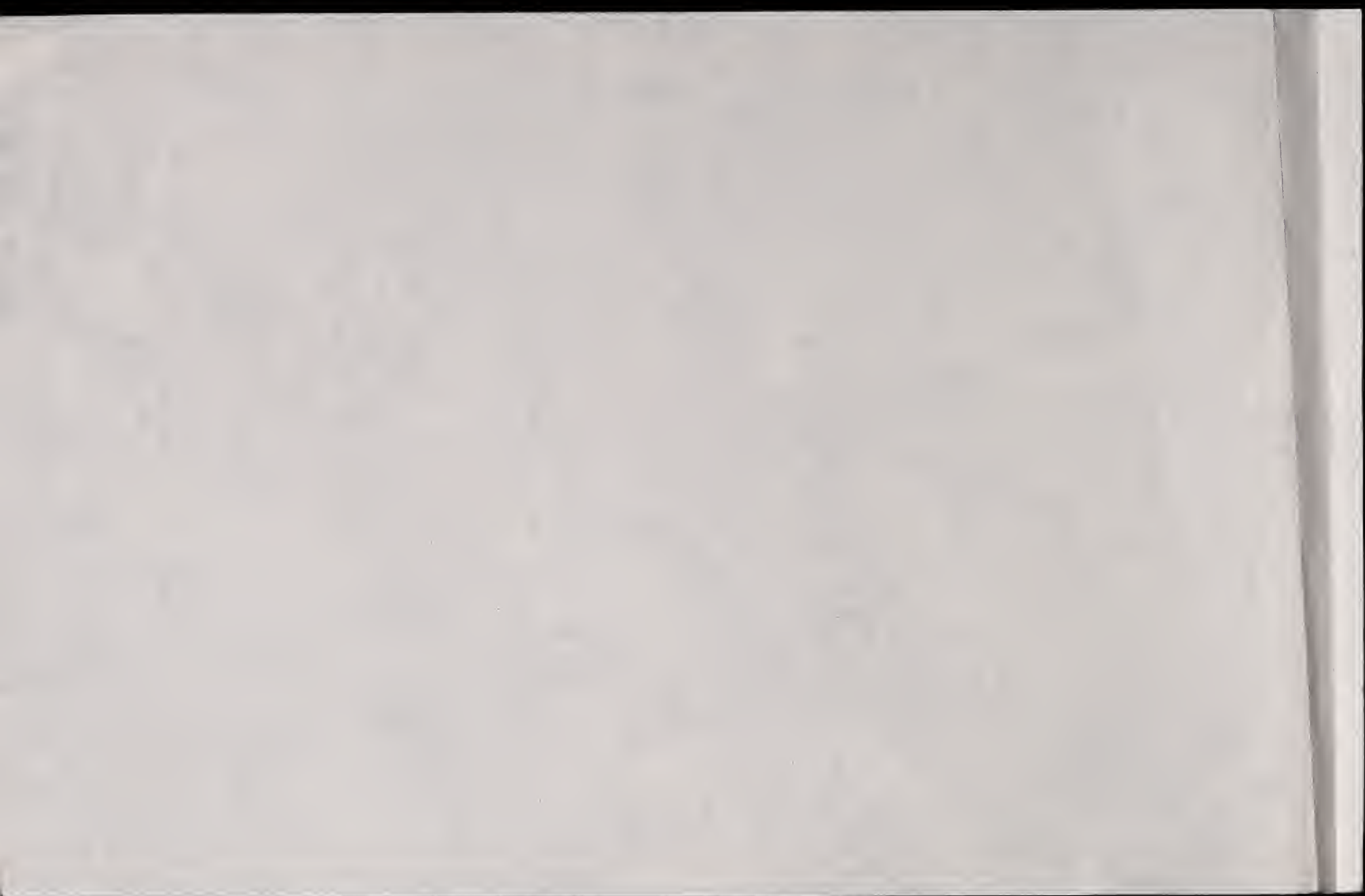
Rogers Group  
New York Historical Society

First group published - "The Slave Auction 1859"

Sent to Linnex "The Wounded Scout, a Funeral in the Swamp."

Linnex acknowledging the above work, in 1862

Following the curator talking with her on Feb 1970,  
S.H.S.



Letter from Rob. Collier to John Rogers. July 3, 1903.

"from the time I first met <sup>you in</sup> you always fully first year age.

Letter from Grant April 16 1865  
John Rogers Esq.  
Dear Sir

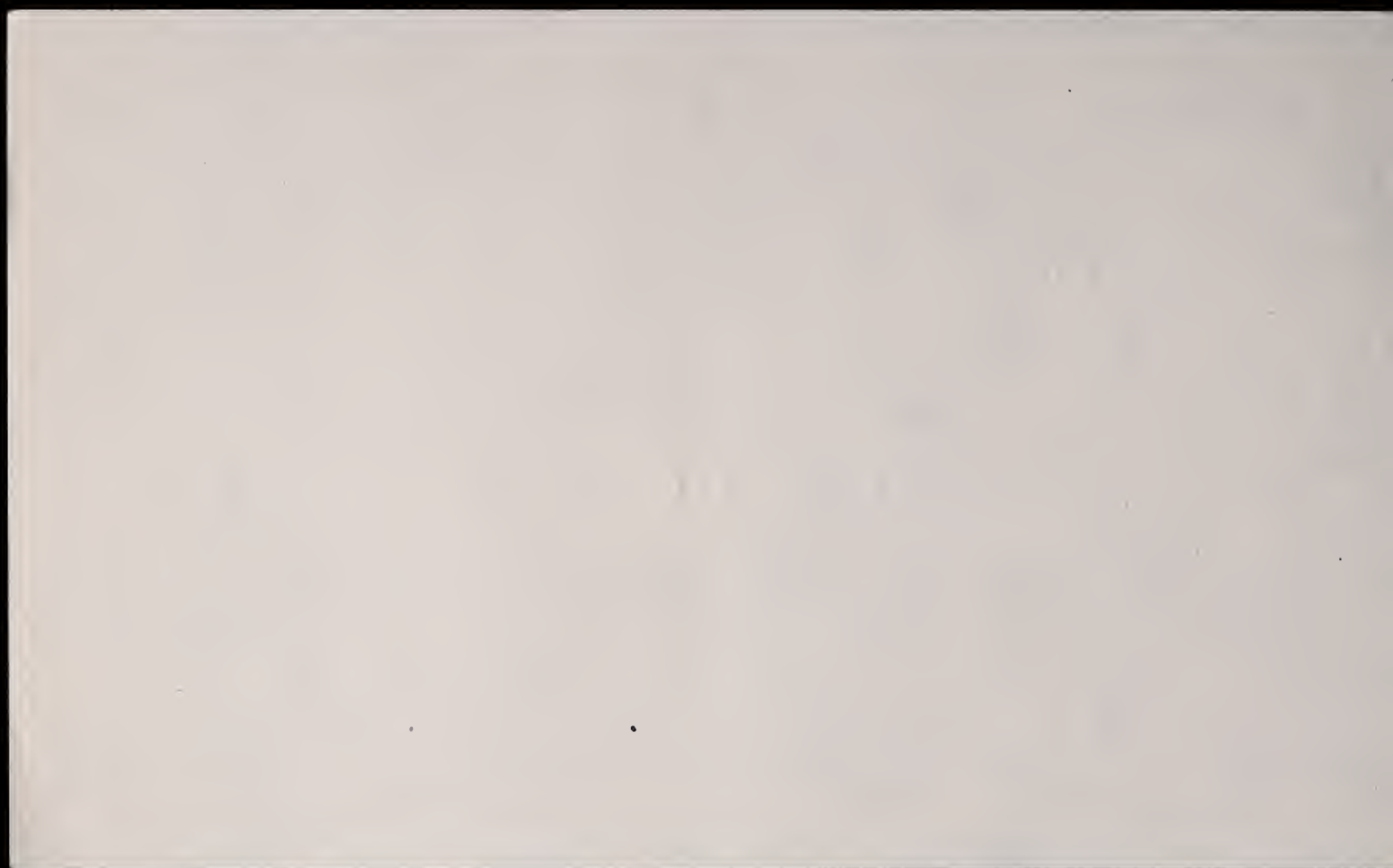
" I have the pleasure to acknowledge and thank you, for the receipt of the Statutes of President Lincoln, Mr Stanton and myself, which came duly to hand.

" I have the pleasure to acknowledge and thank you, for the receipt of the Statutes of President Sumner, Mr Stanton and myself, which came duly to hand.

with great respect.

U. S. Grant.





Quarterly Bulletin

New York Historical Society

Vol. ~~XXI~~  
ms. John Rogers  
N.Y. New York

EXECUTIVE MANSION

Wash DC June 13 1864

I can not pretend to be a judge  
in such matters; but this Statuette  
group, "Wounded Scout" - "Trinnet  
in the Swamp" which you did me  
the honor to present, is very  
pretty and suggestive, and,  
I should think, exalted as a  
piece of art. "Thank you for it."

Washington

June 13 1864

My dear Sir,

I have been a little delayed in  
acknowledging the receipt of your beautiful  
present by waiting for a note from the  
President.

He has just concluded it to me, and  
I send it here with -

I think the group admirable -  
wonderfully suggestive. Men can in any set  
down and gaze

Look at it again and again - it pleases  
but does not tire.

(over)

Many thanks for all the sincere  
joy as your success and ~~of~~ <sup>friend</sup>

Dan Edlin R.

Howl clark ?

William Cullen Bryant Filler Oct 18 1869

"I thank you for your beautiful and expressive group of the "Jugateas Story" You have succeeded in a higher degree than almost any artist of any age in making sculpture a narrative art, and giving to motionless and speechless figures the power to relate their own adventures

W. C. Bryant.





Worcester Mass City May 15 1865

Dear Sir

I have been delayed by matters requiring attention,  
in acknowledging your note and your kindness in  
sending me your statuette group "The Council of War".  
I thank you now very cordially and am highly  
gratified with the genius and artistic skill your hands  
displayed. Like all works of high merit, it grows  
upon the observer. ~~The~~

I think you were especially fortunate in your execution  
of the figure of President Lincoln. In form and feature it  
surpasses any effort to embody the expression of that great  
man which I have seen. The whole group is very natural  
and the work like others from the same hand,  
well represents the incidents of the time. Wishing you prosperity  
and success, I will give me pleasure to make any service in my power.  
Ever in affection,  
Edwin M. Stanton.



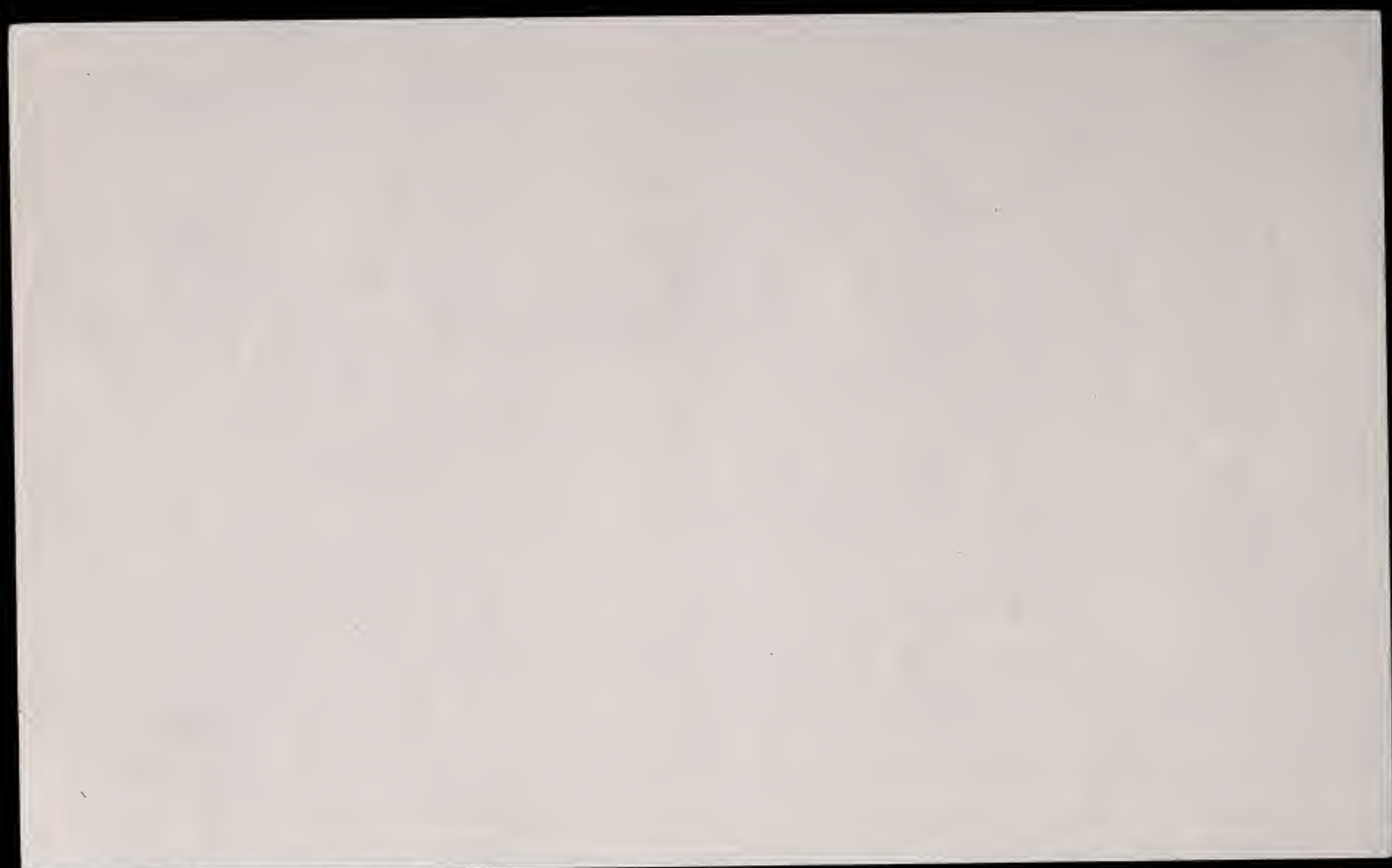
War Dept

May 7. 1867 to Gen Sherman

My dear Sir

Obstacles in the West and interference since  
my return have delayed the acknowledgment of your favor  
of the 19th ultimo. I am ever most pleased to offer any  
aid in my power to the West, in respect to his  
historic groups, a few specimens which I have seen  
and greatly admired. Formal "Councils of war" were  
not held during the rebellion; military operations were  
seldom the subject of ~~council~~ ~~deliberations~~ consultations  
but were usually determined in conferences between the  
the President, Secretary of War and the commanding  
general. These took place at the War Department -





② In two or three instances perhaps at the Coakley mansion. Sometimes after operations had been agreed upon by the commanding general and secretary they were submitted by the Secretary to the President for his approval.

One of the most interesting and appropriate occasions that now occurs to me was the conference at which General Grant after returning from his first visit to the army of the Potomac, laid before the President the plan of operations he proposed to adopt. This was at the War Department



and the group would embrace the three  
figures of the President, Secretary of War and  
General Grant. I would require no accessories  
but a roll or map in the hands of the General.

The presentation to Grant of his commission  
as Genl. Grant by President Lincoln might  
also perhaps furnish an interesting group which  
would embrace ~~all~~ also the figure of General Halleck  
and some others.

If Mr. Roper should visit Washington I would  
be glad to see him and might perhaps be able to suggest  
other interesting occasions available to him.  
John John H. Clifford. New Bedford Mass. Elm in Harbor





ROGERS VORN  
(groups with Lincoln)

DRAWING 23

SCULPTORS-R  
(Statuettes)

